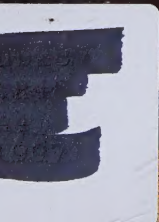




THE EXPRESSIVE FAUVISM OF

Anne Estelle Rice

April 29th to July 26th, 1997





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Photograph of Anne Estelle Rice, 1898.
Collection of the artist's family.



FOREWORD

In the process of organizing our exhibition "The Color of Modernism: The American Fauves" we came across the work of Anne Estelle Rice, a brilliant woman painter from Philadelphia who ventured abroad in 1905 where she blossomed into a celebrated personality in the Parisian art world. In Paris, Rice quickly absorbed the tenets of the Fauve movement and was especially influenced by André Derain and John Fergusson. She developed her own style and vocabulary—as seen in this exhibition of her paintings. As an American expatriate, Rice arranged to display her boldly executed works in New York where an exhibition of sixty-five fauve paintings was organized at the Daniel Gallery in 1914. As fate would have it, this inaugural show was delayed, and due to deteriorating international events and the eventual war, her work was never seen. As a result, America never got acquainted with one of its great artistic treasures, Anne Estelle Rice.

I hope that this exhibition will rightly place Anne Estelle Rice as one of America's truly great modernist painters of her day. I feel so strongly that Rice deserves "re-discovery" that we have mounted an entire separate show of her work to run concurrently with our American fauves exhibition.

I wish to thank Dr. William Gerdtz for telling us about Anne Estelle Rice in the first place, and Dr. Carol Nathanson who knew the secret long ago. Dr. Nathanson has been quietly working on a monograph on Rice for many years and is the leading authority on her life and work.

I thank Gill Drey and her family for joining in the cause, and for their generous participation in this exhibition. Without their support this show would not have been possible. My gratitude also goes to the many generous lenders from abroad and from the United States who have allowed us to exhibit their works.

Finally, I thank all of the wonderful staff of Hollis Taggart Galleries, and in particular, Gregory Kennell who worked unbelievable hours to see the catalogue production through to the end. Greg is currently somewhere in the Caribbean on a vacation!

Hollis Taggart

ACKNOWLEDGMENTS

There are many individuals to whom I owe thanks for assisting my research on Anne Estelle Rice, past and present. No work could have gone forward without the constant cooperation and support of the artist's family, especially Rice's son, the late David Drey. His children and wife, Gill Drey, have generously lent a great many works to the current exhibition and facilitated the project in every way possible. It is through the family's generosity, too, that I have enjoyed ongoing access to Rice's papers and other effects. Among Rice's relatives, close and distant, who provided me with family and other information, I must single out for particular mention Armason Harrison, the late William G. Rice, James K. and Mary Rice, and Geraldine Rhoads.

I am extremely grateful to all the collectors who allowed us to borrow work for this exhibition, including the Ohio State University Libraries for lending issues of *Rhythm*, a copy of D. H. Lawrence's *Bay* and the issue of *Colour* that reproduced Rice's portrait of Katherine Mansfield. A host of additional collectors, gallery owners, curators, and scholars have made art works or other materials available to me for study, as well as contributed information and shared their insights with me. I am particularly indebted to several individuals for information from

their research on J. D. Fergusson: Roger Billcliffe, Elizabeth Cumming, and Sheila McGregor. Special thanks must also go to William Gerdt, not only for his helpful thoughts on Rice and the Fergusson circle but for his great appreciation of Rice's work, which was the catalyst for this exhibition.

Hollis Taggart and the Taggart Galleries' Vice-President, Vivian Bullaudy, could not have done more to accommodate my vision of what Anne Estelle Rice's first American exhibition should be, and they have my sincerest appreciation. Thanks also go to Cynthia Seibels and Gregory Kennell, for their expertise and hard work in producing the catalogue, as well as to the catalogue's editor, Lynne Blackman, whose many thoughtful suggestions truly improved the text. The gallery's registrar, Greg Deering, admirably managed the "nuts and bolts" of the exhibition, while the research assistance of Lila Kinraich, publicity by Molly Eppard and the general assistance of Mindy Bass were of considerable help.

Finally, I am grateful to my academic institution, Wright State University, and its College of Liberal Arts for awarding me a faculty development leave, so that I might curate this exhibition and complete a monograph on Anne Estelle Rice that has been in progress.

Carol A. Nathanson

Prof. of Art History, Wright State University, Dayton, Ohio



Fig. 1. Photograph of Anne Estelle Rice, 1911.
Collection of the artist's family.

THE EXPRESSIVE FAUVISM OF

Anne Estelle Rice

by Carol A. Nathanson

In 1911, British critic Holbrook Jackson penned an appreciation of painter-illustrator Anne Estelle Rice's work. He wrote: "She has the decorative sense, and although she paints frame-pictures, you feel that she ought to be covering the walls of palaces or temples with joyous colour and singing design."¹ At the time, Rice was doing precisely that. In addition to establishing a reputation in Paris and London for expressive, visually dynamic oils, Rice was completing an important mural commission for a type of temple, one dedicated to commerce: Wanamaker's new department store in Philadelphia, the city she considered her home.

Born in 1877² in Conshohocken, near Philadelphia, Rice was the eldest daughter of James Kennedy Rice and Emeline Fegely (fig. 1). Hers was a middle-class family of Scotch-Irish background on her father's side and Pennsylvania Dutch on her mother's. She grew up in Pottstown, an industrial community, where her father worked as a paymaster and in other administrative positions for the local iron mills. In addition to the mills and outlying farms, Pottstown boasted two waterways—the picturesque Manatawny Creek and the Schuylkill River, on which could be found the remains of the Schuylkill Canal works—while a local park contained magical "ringing" rocks. A second park offered amusement rides and boating on a lake. Such surroundings must have contributed to a childhood Rice described as "teeming with color" and sparked an interest in depicting activity on and near water lasting throughout the artist's career.³

Although Rice's parents never encouraged their daughters to think beyond an existence as homemakers, Rice had as a model her three older brothers' adventurous lives. Oscar Rice traveled out West, where he worked as a railroad telegraph operator and purser for a steamship line connecting San Francisco with the Orient. Harper, who trained as a doctor in Philadelphia and London, practiced medicine in

Colorado before serving as a surgeon in the Boer War. Cyrus, with whom Rice was especially close, also pursued medical studies and toured widely in the West, returning to Philadelphia in 1904 to head an Atlantic Refining Company engineering department. Rice herself would develop into an independent, highly ambitious individual, one who balanced career and private life with great efficiency. Friends viewed her as strong and dependable, as well as generous. She enjoyed popularity, too, because of her attractiveness, keen sense of humor, and easygoing manner.

Rice's native pragmatism would have encouraged her to seek a career in the applied arts, an area considered suitable for middle-class women inclined or forced to work, since it was seen as an extension of their gender's traditional involvement with clothing and home decoration and of a female sensibility that gravitated toward embellishment.⁴ Yet, thanks to the assimilation of the Arts and Crafts and Art Nouveau movements in the United States, Rice would soon have become aware that the decorative arts were increasingly appreciated as an area in which innovative work was being done—much of it by individuals like John La Farge and Elihu Vedder who were associated with the fine arts.⁵

In 1894, Rice enrolled in the School of Industrial Art of the Pennsylvania Museum (now known as the Philadelphia Museum of Art). Three years later, she received the School's diploma and a certificate reflecting her concentration in decorative painting and applied design.⁶ Her studies provided a useful background for future decorative arts endeavors: illustrating fashion, developing historical murals for the Wanamaker Store, and designing costumes and sets for theater. In addition, and more significantly, they formed a basis for approaching abstract painting in terms of rhythmically decorative repetitions of color and shape. Whitney Chadwick cites as an important, but under-appreciated, factor in the genesis of Modernist abstraction "the extent to



Fig. 2. Rice, sketchbook drawing, circa 1912, conté crayon, 8 1/4 x 5 inches. Collection of the artist's family.

which its visual language derives from that of the decorative arts, particularly textiles.”⁷

After graduation, Rice returned to Pottstown, where a city directory for 1898-99 lists her as an artist living at home. It could not have been easy settling once again into the bosom of her conservative family and giving up her time to household duties. Not surprisingly, before the fall of 1899, Rice was back in Philadelphia, working as an illustrator. Like many others in her profession, she undoubtedly began by turning out decorative borders and head- and tailpieces for newspapers and magazines. Such designs were sometimes initialed; usually, however, they were unsigned, making it difficult to trace an artist's early efforts. Hardly the most inspiring assignments, such tasks did afford beginners an opportunity to gain confidence in drawing, as well as technical expertise at creating work for reproduction through photographic print processes.

In the fall of 1899, Rice enrolled at the Pennsylvania Academy of the Fine Arts. Although she may have contemplated becoming a professional painter,⁸ her enrollment was more likely motivated by a desire to combine decorative and fine arts studies, as many other illustrators had done, including the well-known Philadelphia artists Alice Barber Stephens, Violet Oakley, Elizabeth Shippen Green, and Jessie Willcox Smith.⁹ For those who began as illustrators, fine arts training offered more concentrated work in figure drawing and painting and, not incidentally, provided the cachet of study at a more prestigious type of art institution.

After spending a week's time in the Academy's Night Antique course track, a beginner's offering taught by the painter Thomas Anshutz and sculptor Charles Grafly, Rice was advanced to Afternoon Life Drawing, apparently an alternate designation for the Women's Afternoon Life track,¹⁰ conducted by Grafly and the prominent portrait, still life, and landscape painter William Merritt Chase.¹¹ During a second period of Academy enrollment, in the fall of 1902, Rice completed a special course in life drawing.¹² She was scheduled to take the full Day Life and Head track the following autumn, when she opted not to continue her studies.

Although Rice did not pursue the full course of study, her Academy experiences help account for her focus on the nude in paintings and illustrations she produced in Paris around 1910-12 (figs. 8, 9, and plate 16) and the means by which she developed these subjects. The artist's sketchbooks offer examples of drawings from a cast, park statuary, and what appears to be the live model (we know Rice employed models while in Paris), as the basis for such work. Though the stylizations in many of the drawings (fig. 2) recall nudes by Gauguin, Matisse, and Derain—all artists she admired—academic study provided a good background for approaching nature in a selective, conceptual manner. On a more general level, work at the Academy would have boosted Rice's confidence and career ambitions as a woman artist. Women made up a significant portion of the Academy's student body and were well represented in the institution's exhibitions.¹³ Although Rice did not study with Cecilia Beaux, that artist's presence on the painting faculty, uncommon for a woman, provided an important role model of achievement in art.

Before departing for Paris in late 1905, Rice could point to an impressive list of publications in which her illustrations had appeared: *Collier's*, *Harper's Bazar*, the *Ladies Home Journal*, *Metropolitan Magazine*, and the *Saturday Evening Post*. Certain drawings, which combine flattened areas with volumetric form, the whole rendered in a softly tonal fashion, reflect the more conservative approach to japoniste abstraction adopted by artists like Walter Appleton Clark (1876–1906), who instructed in illustration at the Academy while Rice was there.¹⁴ Like Clark, Rice occasionally multiplies contours around forms to build a sketchy enframing, and, in a manner recalling not only Clark's style but that of many period illustrators, she deploys Art Nouveau organic curves.¹⁵ Rice's use of the whiplash motif marks the beginning of an ongoing concern for rhythmic effect. Some of her more completely abstracted drawings, containing zones of flat, contrasting tones and salient contour lines, suggest awareness of the illustrations in Arthur Wesley Dow's well-known book *Composition* (1899) and—hardly surprising—admiration for the work of Oakley, Smith, and Green, as well as those artists' own sources in children's book illustration, particularly drawings by Walter Crane.¹⁶

Rice's portfolio included three cover designs for the *Saturday Evening Post*, a mark of arrival for an illustrator. Among these was a 1904 Halloween cover (fig. 3), again a substantial achievement, since holiday covers were generally commissioned from better-known illustrators. In this composition, a young African-American gazes raptly as the jack-o'-lantern he lights springs to life, the child's blackness contrasting with his white garb, his intensity at odds with his role as clown. Certain features seen here will continue in Rice's art: a taste for exotic or romantic figures, interest in costume's role in establishing identity, and a fascination with the mysteries of light. Rice heightens the subject's expressiveness through contour lines that have a restless, organic energy. Linear vitality was a quality she prized to the end of her career. In a 1950 diary, she quotes William Blake on the subject: "The great and golden rule of art, as of life is: that the more distinct, sharp and wirey [sic] the bounding line, the more perfect the work of art."¹⁷ The statement recalls an observation she had made back in 1912, while writing on the productions of the Ballets Russes in Paris: "The modern tendency in all forms of art is towards 'la recherche des



Fig. 3. Rice, cover illustration for the *Saturday Evening Post*, 29 October 1904, copyright The Curtis Publishing Company. Photograph: Arthur Soll.

lignes' [the search for lines], which in their quality and direction must be 'les lignes vivantes' [living lines], or the result is banal and sterile."¹⁸

In the fall of 1905, the *North American*, a Philadelphia newspaper owned by Thomas Wanamaker, John Wanamaker's elder son, sent Rice to Paris. Her assignment was to create drawings to accompany fashion commentary penned by journalist Elizabeth Dryden. Wanamaker's took pride in its stores' importation of French goods and had a vested interest in the newspaper's reporting on Parisian fashion in a distinctive and engaging way—undoubtedly the reason for the *North American*'s securing the services of an illustrator and writer with general, rather than specialized, interests.

Since the decorative borders and illustrations in Wanamaker's own *North American* ads often displayed a delightful whimsy, the inventive drawings Rice sent back to Philadelphia would certainly have impressed the Wanamakers. In several of these, bold newspaper headlines combine with an energetic drawing style and active composi-



Fig. 4. Rice, illustration, “Écho de Paris,”
North American, 26 November 1905, sec. 5, p. 8.

tions reminiscent of nineteenth century poster art—particularly Jules Chéret’s work—to evoke Parisian verve and offer breaking news of “the latest” (fig. 4). Rice’s blending of newsprint and drawing produces a look that anticipates Cubist collage.

Rice also created more purely narrative illustrations depicting fashionably dressed women engaged in social activities, as well as in more intimate moments at the dress-maker’s or trying on lingerie. The tall, slender women invariably wear amused smiles and seem quite conscious of themselves as presences. Photographs of the artist, statements in her letters, and others’ recollections of her reveal her own cultivation of fashion, not only from the perspective of an artist who sees it as a vehicle for visual effect, but also as someone who knows its usefulness in self-presentation.

It is revealing here to examine Rice’s other two *Saturday Evening Post* cover designs, both published in 1905. In each, an attractive young woman gazes seductively at the viewer, in marked contrast to the aloof Gibson Girl types usually found on *Post* covers. Each sports modish seasonal dress, her

sexuality enhanced by her garments and the way she manipulates them. The March girl holds a great muff of soft, dark fur to her face, which is framed on the other side by a mass of wind-loosened hair. The July subject, whose hair also escapes its pins, communicates an almost uncontrollable vitality through her clothing: pneumatic folds in her blouse and exuberant roses decorating her large straw hat press against the composition’s borders. Rice’s imagery suggests complexity and contradiction in these women. The March figure’s soft, elegant fur muff is offset by her heavy, ribbed sweater; the July girl’s modestly gloved hand seems opposed by its bare fellow, which languidly positions a soda straw between the subject’s lips.

Appreciating the transformative power of clothing and valuing transformation itself, Rice delighted in writer Katherine Mansfield’s invention of different selves. She met Mansfield in Paris in 1912, and the two developed a close friendship, lasting until Mansfield’s death in 1923. In an essay on Mansfield written in 1959, Rice recalled that “dressing-up was a very important part of Katherine Mansfield’s imaginative nature. She enjoyed being Katoushka in a peasant’s costume of brilliant color—yards and yards of it—convincingly using a few Russian words to give local colour; or a femme fatale with a sequin scarf around her head, and a long black dress, sinuously reclining on a sofa.”¹⁹

Rice created a portrait of Mansfield (fig. 5), which she painted in Looe, Cornwall. The writer had joined her there for part of the spring and summer of 1918 in hopes of regaining her deteriorating health. Decoratively stylized flowers animate the work’s background, while intense colors, with reds predominating (a color scheme suggested by Mansfield, who, like Rice, loved red), appear throughout.²⁰ In tribute to their shared fascination with the colorful and dramatic, Mansfield bequeathed Rice one of her exotic garments and a favorite possession, her brightly colored Spanish shawl.

In the summer of 1907, Rice traveled to the northeast coast of France to sketch the scene at the beach resorts of Paris-Plage and Le Touquet and the nearby port of Étapes. During this visit, she struck up an acquaintance with two Scottish painters, Samuel John Peploe (1871–1935) and John Duncan Fergusson (1874–1961).²¹ Fergusson, an active exhibitor in his home country from the late 1890s on, had settled in Paris in 1907 after repeated and increasingly

lengthy visits to the French capital. His friend Peploe would follow him in 1910. Fergusson soon convinced Rice to turn to painting, acting initially as her mentor in this new concentration.²² The two also began a romantic relationship lasting approximately seven years.

Important to Rice's development as a Modernist were her experiences at the Salon d'Automne in Paris. She may already have been familiar with its exhibitions before meeting Fergusson but would certainly have toured the Salon that fall, when he showed work there for the first time.²³ Rice's own Salon debut occurred the following year, in 1908, when she exhibited six paintings. She exhibited regularly at the Salon d'Automne through 1913, was elected one of its Sociétaires in 1910,²⁴ and, two years later, was chosen to serve on its jury.

The Salon d'Automne was a highly inclusive exhibiting body in ways that would have been significant for Rice. The Salon was emphatically internationalist in outlook, as demonstrated by its roster of exhibitors and special exhibitions devoted to the art of different countries. In looking back on its program Frantz Jourdain, president of the Salon from its inception, declared that it had shown how meaningless nationality was in matters relating to art.²⁵ As Rice's own experiences confirm, the Salon also welcomed women artists as exhibitors and into the membership of its Sociétaires. Significantly, in 1907, when the Salon mounted its important Cézanne memorial exhibition and an exhibition of Rodin drawings, it also featured retrospectives of the art of Berthe Morisot and Eva Gonzales. Further, by regularly offering decorative arts sections, the Salon argued against separation of the decorative and fine arts, just as in featuring musical concerts, it militated, as Jourdain pointed out, against separating different forms of artistic expression.²⁶

Fergusson was the center of an Anglo-American circle of artists, writers, and others—all with varied, interdisciplinary interests. It appears to have been the only such art circle in Paris apart from that of the Steins, American collectors whose social gatherings presented opportunities to study and discuss Parisian Modernism and interact with some of its noted practitioners, particularly Matisse and Picasso. (Leo and Gertrude Stein presided over one household, their brother Michael and his wife Sarah over another.) Fergusson visited Gertrude Stein in late 1913 and



Fig. 5. Rice, *Portrait of Katherine Mansfield*, 1918, oil on canvas, 26 1/2 x 21 inches. Museum of New Zealand Te Papa Tongarewa, Wellington, neg. B31036.

may have attended Stein soirées earlier. At least one member of his circle, Jo Davidson, regularly attended Leo's and Gertrude's at-homes. It is clear, however, that Fergusson was not an *habitué*, nor is there any evidence that Rice visited the Stein collections. After bringing his new romantic interest, the dancer Margaret Morris, to visit Gertrude Stein in 1913 (Leo and Gertrude had separated that year), Fergusson told Morris he had no desire to return and risk being presented as one of Stein's discoveries.²⁷ In addition, since Leo Stein was known for holding forth to those assembled (Gertrude dominated the gatherings from 1908 on), Fergusson had yet another reason to find the environment uninviting. Self-confident and articulate, he enjoyed expressing his own views and preferred interacting as a colleague with artists in their studios and at exhibitions, bars, and cafés. Considering himself a fully formed artist, he wanted no part of discipleship.

Gatherings of the Fergusson circle were loosely structured, taking place in Left Bank cafés and restaurants where the artists sketched and discussed theory. In later years Rice recalled "the marble topped café tables scrawled with

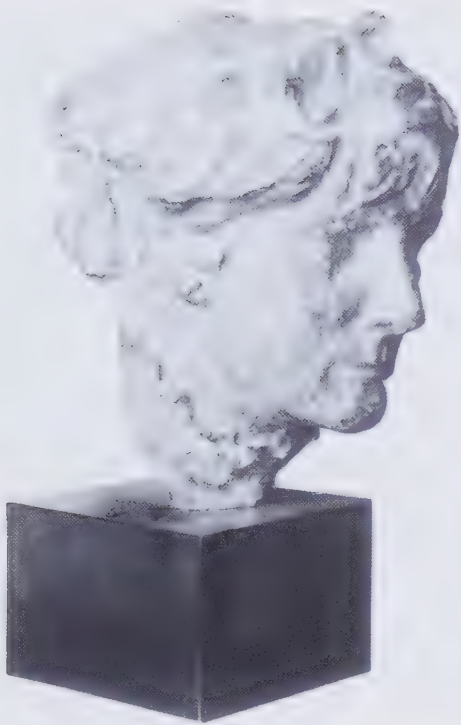


Fig. 6. Jo Davidson (1883–1952), *Anne Estelle Rice*, circa 1908–09, bronze, 11 1/4 inches. Collection of the artist's family.

Euclidian diagrams to explain anything from the price of eggs to Bergsonian theories.”²⁸ Dating back to early conversations with Peploe in Scotland,²⁹ Fergusson had particular interest in correspondences between art and music. While Fergusson was the group’s acknowledged leader, there is no indication that he dominated discourse as did Leo and Gertrude Stein or, for that matter, New York gallery owner Alfred Stieglitz, around whom America’s primary Modernist circle coalesced in pre-war years. The reason for this, above and beyond Fergusson’s amiable personality and openness to others’ ideas, may lie in the fact that in contrast to the Steins, Stieglitz, and the artists with whom they interacted, no significant distinctions in social or economic status existed between Fergusson and his colleagues.

What appears to have been a non-hierarchical atmosphere within Fergusson’s circle would have made women artists feel especially comfortable. The core group, which included practitioners of both the fine and applied arts, contained a number of women: Scottish artists Jessie King and

Dorothy “Georges” Banks, both illustrators; American painter Bertha Case; and, of course, Rice. Fergusson treated women artists no differently than his male peers. He recalled, for example, taking middle-class female artists to the Café d’Harcourt, which had a less than respectable reputation but provided colorful subjects to sketch. He noted that his “girl friends survived it and became artists.”³⁰ During his teaching at the Académie de la Palette, Fergusson had men and women work together from the nude model, a far from common practice.³¹ About half the artist-illustrators whose work Fergusson featured regularly in the British little magazine *Rhythm* (1911–13), of which he was art editor, were women: Rice (whose drawings appeared as frequently as Fergusson’s and Peploe’s), Jessie Dismorr, Georges Banks, and Marguerite Thompson. Thompson, an American painter who married artist William Zorach in 1912, studied under Fergusson at La Palette, as did Zorach, Dismorr (who shared a studio with Thompson), and Canadian painter Emily Carr.

Because it offered instruction in English, La Palette was popular among American and British artists who wanted to pursue more progressive tendencies (Fauvism around 1910–11, then Cubism). Biographical notes written by Rice’s husband after the artist’s death indicate she, too, worked at the academy but do not tell us when.³² In 1907, when Fergusson was initially affiliated with La Palette as a part-time instructor, Rice may have begun producing her first professional oils at the school under his guidance. If she painted there in or after 1909, when she was continuing to exhibit at the Salon d’Automne and had received the Wanamaker murals commission, it would have been in a less formal, more collegial way. That same relationship would have informed Rice’s and Fergusson’s Parisian sketching expeditions and work together at various resorts and harbor towns after 1908. From around 1908 through 1913, the two artists made visits, sometimes repeatedly and usually as a threesome with Peploe, to Royan and its vicinity in Saintonge; to Montgeron, near Paris; and to Cassis on the French Mediterranean.³³

In addition to Peploe, the men in Fergusson’s circle included: E. A. Taylor, who was Jessie King’s husband and active as a critic, painter, etcher, and stained glass and furniture designer; Hall Ruffy, an Irish poet, who, like Rice and Fergusson, would contribute to *Rhythm*; the sculptor

Jo Davidson and painter Jerome Blum, both Americans; the English journalist and drama critic Hannen Swaffer; Horace Holley, an American poet and dramatist; and an aviator and mathematician named La Torrie. Jo Davidson (1883–1952) would become a lifelong friend of Rice's. Beginning in 1908, Davidson modeled a number of heads and busts of his friends, works that have lively Rodinesque surfaces. In his head of Rice (fig. 6), this texturing combines with the face's forward projection—created by the angled neck and backswept hair—to convey a sense of energy. The level gaze and firmly-set mouth capture Rice's straightforwardness and determination.

One of the circle intimates, Horace Holley (1887–1960), also directed the Ashnur Gallery from 1912 through 1914, an establishment that handled the work of a number of the group's artists and appears to have been undertaken cooperatively with them or, at least, with Rice and Fergusson. In addition to paintings and sculptures, the gallery displayed and sold pottery, embroidery, and jewelry. Located at 211 Boulevard Raspail in Montparnasse, the facility featured an Arts and Crafts interior, created in 1913 by Holley's wife Bertha Herbert Holley, a furniture designer and decorator. A disciple of Baha'i from 1909, Holley would become one of its chief interpreters and spokesmen in the West with the publication of his book *Bahaism: The Modern Social Religion* (1913). Baha'i is a faith that emphasizes a fundamental universality in place of such perceived dualities as reason and faith, East and West, and male and female—a tenet that surely struck a responsive chord with Fergusson's circle. It also regards light as a metaphor for spirituality. In a letter Rice wrote to her future husband, O. Raymond Drey, she commented on the significance of the gallery's name, her words revealing her own mystical orientation, as well as her desire to identify herself with authority and the element of light. "'Ashnur' is the name of our gallery," she tells him. "Ash-light nur-power—A.R. are my initials—we ought to have luck."³⁴

Rhythm, the journal to which Rice contributed, was the brainchild of two Oxford students, John Middleton Murry (1889–1957) and Michael Sadler (1888–1957), both of whom would go on to establish careers as respected literary critics. Sadler had already developed

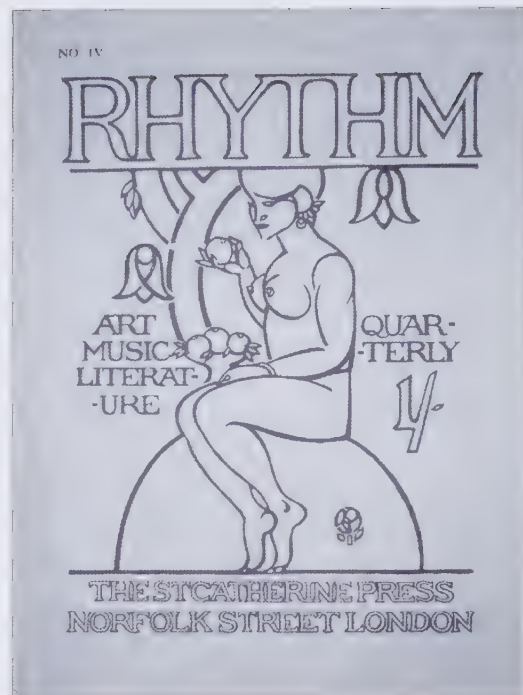


Fig. 7. J. D. Fergusson (1874–1961), cover, *Rhythm* (1911–13).

some acquaintance with vanguard tendencies in art in 1910, when he visited Robert Dell's exhibition of contemporary French art in Brighton. He probably followed up that experience with a visit to Roger Fry's blockbuster Post-Impressionist exhibition, mounted at the Grafton Galleries in the winter of 1910–11. That same winter, Murry traveled to Paris to steep himself in the atmosphere of the French capital and read Henri Bergson's popular book *L'Évolution Créatrice* (1906) in the philosopher's native city. Bergson's emphasis on intuitive knowledge and his perceptions of an ever-changing yet interconnected reality were to set the tone for *Rhythm's* own exegesis of art and life. During his stay in Paris, Murry met Fergusson and Rice and had conversations with the Scottish artist about the concept of "rhythm" as a universal principle. Fergusson, Murry, and others of the period who use the term seem to have associated rhythm with vitality and unity, in both the physical and metaphysical senses.³⁵ Out of these discussions came the decision to publish a quarterly review titled *Rhythm* (it became a monthly with the fifth issue) devoted to art, literature, and music. Murry and Sadler were its co-editors, with Murry also



Fig. 8. Rice, *Drawing, Rhythm I* (Autumn 1911), p. 22.

assuming the role of literary editor and Sadler that of chief art critic. Launched in the summer of 1911, the journal ran through March 1913 and was revived from May through July of that year as the *Blue Review*.³⁶ Katherine Mansfield, a contributor to *Rhythm* who became romantically involved with Murry, began sharing duties with Sadler as assistant editor in June 1912 and soon took over that position.

Thanks to financial support from Sadler's father, the journal had a handsome, professional appearance. It was printed in Caslon type on heavy stock and contained illustrations in line-cut and occasionally half-tone. Among the Parisian Modernists whose work it reproduced were Picasso, Derain, Rousseau, Marquet, Manguin, Friesz, Segonzac, Chabaud, and Herbin. Fergusson and his circle produced the decorative head- and tailpieces, as well as some larger drawings; Fergusson also created the cover design, which personified rhythm as a female nude, sitting beside a tree and holding a fruit (fig. 7). Suggestive of Eve, the figure recalls *fin de siècle* images of the fatal woman. The seductress, a mysterious and sometimes exotic woman, appears with some frequency in *Rhythm's* illustrations, often drawn by Rice (figs. 8 and 9). Much of the journal's textual material generates a complementary atmosphere of mystery and languor or dreaminess, a world where "dragon-flies whirr in a golden

haze"—an image from a poem published in the first number.³⁷ This general tone affects the reading of even more straightforward illustrations, such as a drawing by Rice of three figures at waterside watching a sailboat, endowing them with moodiness and a sense of inner significance (February 1913, p. 418).

The persistence of Symbolist currents in art and literature during the early twentieth century is hardly surprising, given that Symbolism was still very much on the scene. The Nabi artists Bonnard, Denis, Vuillard, and Sérusier taught at the Académie Ranson, run by Paul Ranson's widow after his death in 1909, and they, along with other Symbolists, showed regularly at salons and galleries. In addition, Symbolist work was often reproduced in *L'Art Décoratif* and *Art et Décoration*, periodicals of interest to Rice and others in the Fergusson circle because of their focus on the applied arts.

Equally important as a source for the *Rhythm* writers and artists were the neo-Symbolist literary circles and their publications. One revolved around the journal *Vers et Prose* (1905–14), edited by Paul Fort and Alexandre Mercereau, who were frequenters of the café La Closerie des Lilas, as were Rice and Fergusson. Murry recalled his excitement in 1910–11, at seeing a copy of the journal passed among Fort's group there.³⁸ *Vers et Prose* and another publication, *Les Bandeaux d'Or*, provided an outlet for a number of authors who had been connected with the Abbaye de Créteil (1906–08), a commune of artists and writers. The enclave ran its own press both to support itself and to disseminate the literature it advocated: a symbolism revolving around dynamic, simultaneous perceptions of contemporary life.³⁹ Needless to say, the Abbaye/*Vers et Prose* contingent was enthusiastic about Bergson. Another neo-Symbolist publication, one with a primary involvement with the arts, was *Les Tendances Nouvelles* (1904–14), edited by Alexis Mérodack-Jeaneau, a former pupil of Gustave Moreau. The journal was the organ of the Union Internationale des Beaux-Arts, des Lettres, des Sciences et de l'Industrie, an artists' cooperative exhibition society with which Rice showed in 1910. Both the Union and its journal, while oriented toward Symbolism, supported a wide range of Modernist styles. *Les Tendances Nouvelles*, like the Abbaye, emphasized engagement with the outer world and social issues. It held that art and science should benefit each other and that contact

with the best of abstract art could be salutary for the masses.⁴⁰

Rhythm's first issue contained Michael Sadler's article, "Fauvism and a Fauve," an essay that paid tribute to Rice's art and expounded certain aesthetic principles. It was illustrated by Rice's *Schéhérazade*, a drawing of an odalisque rendered in a Beardsley-influenced style (fig. 9). In his text, the young editor inveighed against the "moribund flickerings of the aesthetic movement." Calling for an art of "strength and decision, alike of line, colour and feeling," he praised the boldness and decisiveness of Rice's drawing.⁴¹ In that same number, he and Murry demanded "an art that strikes deeper, that touches a profounder reality, that passes outside the bounds of a narrow aestheticism,...drawing its inspiration from aversion, to a humaner and broader field."⁴² Like other neo-Symbolists, *Rhythm*'s editors believed art that aimed at communicating the personal, at treating the individual as universal, shared little with Aestheticism's self-indulgence and removal, no matter how romantic its subject matter. Fauvism's dynamic visual effects seemed evidence of this new non-hermetic approach. Matisse's and Derain's simultaneous involvement with imaginary and contemporary subjects (supportive critics felt their abstract handling of the latter communicated essential truths about the visible world)⁴³ and the emotional expressivity of much Fauve painting must have confirmed the style's status as a kind of "new and improved" Symbolism. British critic Huntly Carter, an admirer of Rice's and Fergusson's work, voiced appreciation for this new approach, observing that "the old assumption that mysticism is necessarily vague and indefinite and buried in darkness is being replaced by the discovery that mysticism is a definite thing, having strength and vitality, and enthroned in a blinding white light."⁴⁴

Before looking at Rice's own expressive Fauvism, we must address the confusion that surrounds the dating of her art. It is difficult to establish the exact year in which Rice's works were produced, since the artist rarely dated paintings. Exhibition labels, catalogues, and an exhibitions record the artist compiled around 1913-14 provide us only with terminus dates. Further, matching works with listed titles is often frustrated by Rice's preference for general and poetic titles rather than specific ones (e.g., *Moonlight*, *In the Harbour*, *Twilight*), by her tendency to repeat titles, and by her sometimes assigning slightly varied or alternative titles to a single



Fig. 9. Rice, *Schéhérazade*, *Rhythm* I (Summer 1911), p. 15.

piece. Where subjects derive from travels, Rice's repeated visits to locations—usually with not enough time intervening to produce much stylistic change—provide an added complication. Finally, many dates remain approximate because Rice generally did not paint en plein air, preferring to work up subjects in the studio. Visual source material gathered on trips was ordinarily used for paintings executed in Paris, possibly well after the sketches were produced. A great number of the artist's drawings include written notations on color; some record color impressions in pastel.

Rice's lack of interest in directly recording visual phenomena in paint reflects a belief central to Symbolism, Post-Impressionism, and Fauvism that raw visual data may be manipulated freely to express the general feeling of place, to underscore a subject's perceived emotive or spiritual essence, and to develop a visually compelling design. Although certain specifics figure importantly in Rice's landscape compositions, especially such picturesque features as an interesting bridge or cluster of buildings, the subject is never inviolable for the artist, who sometimes departs from visual fact in substantial ways. Further, with subjects like the beach and harbor remaining



Fig. 10. Rice, *By the Sea, Saint-Georges-de-Didonne, France*, circa 1907-08, oil on panel, 12 3/4 x 16 inches. Private collection, London.



Fig. 11. Fergusson, *Closerie des Lilas*, 1908, oil on board, 10 3/4 x 13 1/2 inches. Copyright Perth and Kinross Council, The Fergusson Gallery, Perth, Scotland.

constant throughout Rice's production, she did not hesitate to use as sources—individually or in combination—an array of previously accumulated information in the form of sketches, picture postcards, and even her own earlier paintings.⁴⁵

Determining when certain paintings were produced must be based on what seems a logical development of style. Work that is not only stylistically close to Fergusson's (as we would

expect of Rice's initial efforts), but that also includes elements typical of his pre-Fauve approach, can be dated to around 1907-08, relatively early in Rice's career as a Modernist.⁴⁶ Two such oils are *By the Sea, Saint-Georges-de-Didonne* (fig. 10) and *Afternoon Tea, Château Madrid, Paris (Five O'Clock Tea)* (plate 17). However, some of the features that relate Rice's work to Fergusson's in these paintings proceed from Rice's own previously developed interests.

By the Sea, Saint-Georges-de-Didonne (fig. 10) records vacationers at a beach resort near Royan, on the west coast of France. Fergusson's aesthetic tastes (fig. 11) emerge in a number of features: the Impressionist palette with its myriad of colors applied in small touches (especially Fergusson-like are dashes of paint representing leaves); the overall pastel effect of the color scheme; the frieze-like composition, with figures situated at a distance from the viewer; and the use of trees as devices to order the composition. At the same time, however, Rice's delicate, broken touch and interest in depicting a parade of passing figures recall beach studies in a 1907 sketchbook used at the time she met Fergusson, as well as the fashionable subjects and nervous linearity of her *North American* drawings. Rice's long-standing interest in light and undoubted familiarity with Chase's landscapes would have reinforced this involvement with Impressionism.⁴⁷

Fergusson's admiration for Edouard Manet's painting in this same period informs Rice's *Afternoon Tea, Château Madrid, Paris (Five O'Clock Tea)* (plate 17), specifically in its elegantly dressed female figure (a subject recalling Rice's *Post* covers and, again, the *North American* illustrations), its broad swatches of paint, and its cool, tonal palette of whites and blues, against which sound warm notes of rose and golden orange in both pastel and more intense hues.⁴⁸ *Afternoon Tea* displays a broader, flatter treatment of form and more emphatic blue contouring than the *Saint-Georges-de-Didonne* subject. Such features suggest lessons newly absorbed from Post-Impressionism and Fauvism through visits to Modernist salons and galleries.⁴⁹ Exposure to such work encouraged Rice to build upon the synthetic approach of many of her pre-Paris illustrations.

Rice's *Station at Montgeron (At the Station)* (fig. 12) dates to 1908 or 1909. Fergusson is known to have made summer visits in both years to Montgeron, a location south of Paris where Monet had painted. The oil stands as a tran-

sitional work in the development of Rice's mature Fauvism. Its composition, still decidedly frieze-like, includes framing trees, and tinted color appears everywhere. Yet, the station and tree trunks, delineated by salient blue contours, are large, strong shapes, and leaves and flowers are heavily stylized. Rice, like Fergusson in his own work at Montgeron,⁵⁰ seems to have discovered Cézanne, as evidenced by her architectonic trees and paint applied in sketchy planes. The 1907 Cézanne memorial exhibition at the Salon d'Automne had been a seminal event for the Modernist community. Rice would return to this Cézannesque approach around 1912,⁵¹ a time when her work also moves in the direction of Cubism; it is very much in evidence, for instance, in the landscape *Ajaccio, Corsica* (plate 11).

After 1908, Rice, Fergusson, and Peploe more consistently simplify and flatten forms and work with vivid primary and secondary colors, including the strong red and blue contours found in the art of Van Gogh and his Fauve disciples. They also continue, however, to deploy tints of these colors, as well as to incorporate other hues—rose, mauve, ochre, and deep tones of crimson, green, and blue—that imbue everyday subjects with a moodiness and sense of the strange. It is useful to remember here that for much of the foreign community in Paris, subjects that were typically French would have assumed a romantic, exotic character.

A good example of this evocative palette occurs in Rice's *Barges* (plate 7), a bird's eye view of river traffic, probably on the Seine, that recalls similar subjects by André Derain, one of the more expressionistically oriented Fauves. As in Derain's *Les Deux Péniches* (fig. 13), a work to which *Barges* is clearly related, Rice contrasts electrically vivid colors in the boats with the lighter surrounding river. Her treatment of the water is the more opalescent, with pale blue, green, and orange layered over a visible pink ground. A substantial amount of black in and around the boats adds to the subject's mystery.

Rice enforces the impression that this scene has deeper significance by including in the lower right corner an Egyptian-looking eye, frontal and heavily outlined, with a barely visible beauty spot near it. She uses the device as a symbolic signature—akin to Whistler's butterfly—in a number



Fig. 12. Rice, *Station at Montgeron (At the Station)*, circa 1908-09, oil on canvas, 25 1/2 x 28 3/4 inches. Private collection, London. Photograph courtesy of Browse & Darby, London.

of paintings of 1910-11.⁵² The eye also appears as a logo on the cover of the catalogue for the artist's first solo exhibition, held at London's Baillie Gallery in April and May of 1911.

Barges' pink underpainting recalls work by the Impressionists, who used white and pale-colored grounds to suggest natural light and often made the visible portions of their tinted grounds part of the compositions' color schemes.⁵³ Rice employs this technique in both earlier and more purely Fauve works. Less attracted to simple white priming, she underpaints the entire composition or selected areas in a muted pink. This device reinforces other expressive features in her work by generating an underlying warmth that enhances the intimacy of her subject. It also creates a sense of unity visually and, by extension, conceptually.

From around 1909, Rice developed a way of working distinct from Fergusson's, although the artists' paintings continue to demonstrate shared thematic and formal concerns. She departs from frieze arrangements more often than he, and, where she retains them, as in *Moonlight in the Harbor* (plate 4), she situates forms closer to the picture plane, giving them a more monumental appearance.



Fig. 13. Derain, *Les Deux Péniches* (*The Two Barges*), 1905-06, oil on canvas, 31 1/2 x 38 3/8 inches. Collections Mnam/Cci/ Centre Georges Pompidou; ©1997 Artists Rights Society (ARS), New York/ADAGP, Paris; photograph: Service Photographique, Musée National d'Art Moderne, Centre Georges Pompidou, Paris ©.

Fig. 14. Fergusson, *Royan Harbour, Evening*, 1910, oil on panel, 10 3/4 x 13 3/4 inches. Copyright Hunterian Art Gallery, University of Glasgow, Macfie Collection.

Shapes in Rice's paintings tend to be simpler and more ample than Fergusson's. It is as if she were continually discovering growth or expansiveness in the world around her and underscoring it as a natural principle. With some notable

exceptions, Fergusson's outdoors subjects are comprised of smaller, more intricately developed forms. When he does present the viewer with radical simplifications (e.g., *Le Cocher*, *Crépuscule*, 1907, Private Collection; *Rocks and a Bay*, circa 1910, Fergusson Gallery, Perth, Scotland), they seem to proceed more entirely from stylistic concerns, for the work has an emphatically poster-like quality.⁵⁴ Further, monumental form in Fergusson's work is usually singular. He normally does not give us groupings of interconnected, large forms as Rice does, often choosing instead to surround a lone monumental subject with a host of smaller elements.

Significant differences also emerge in the two artists' treatment of color. Fergusson again opts for the visually more complex effect by juxtaposing contrasting colors in smaller touches. Pastels continue to figure more importantly in his work than in Rice's compositions, where primary colors occupy a central place. Her oils also offer larger zones of contrasting warm and cool color, often in the form of complementary or near-complementary pairs.

It is revealing to compare *Moonlight in the Harbour* (plate 3), which appears to be a Royan subject,⁵⁵ with Fergusson's *Royan Harbour, Evening* (fig. 14), both of which reprise the romantic Whistlerian nocturne, with its reflections shimmering on water. Whistler had been one of Fergusson's early idols, and night subjects were important in his and Rice's productions. For Rice, however, the model for developing night themes becomes Van Gogh's art, with its stronger contrasts of yellow and blue; a particularly telling example of that influence is her *Moonlight, Corsica* of 1914 (plate 1). In the 1912 article that Rice wrote on the Ballets Russes, she contrasts Whistlerian stage design's "subdued and limited colours" with the Ballets' more dynamic colorism, which she associates with Post-Impressionism's visual boldness, especially the work of Van Gogh and Gauguin. "No line or colour," she declares, "was too strong for these strong men." She also directs the reader to a review of Van Gogh's published letters in an earlier *Rhythm* issue.⁵⁶

In *Moonlight in the Harbour*, despite working with a variety of hues, Rice orchestrates color groupings to create simple, dynamic oppositions: scarlet versus green, gold versus blue. Fergusson, on the other hand, works in a more delicate manner, both in the scale of his forms, represented from a more distant vantage point, and his moody, closely

related colors: mauve, blue in various shades, and blue-green, with a good deal of white modifying the contrasting red, orange, and yellow. Both artists rhythmically repeat masts and reflections; yet in Fergusson's painting, these vertical accents are held in check by a studied counterbalancing of horizontals. Nothing, on the other hand, restricts the upward extension of Rice's active masts, which are also given movement on the diagonal. Another pair of related Royan subjects, Rice's *Twilight* (fig. 15) and Fergusson's *People and Sails at Royan* (fig. 16) illustrates comparable differences.

Rice had a true love affair with boats, a subject she painted and sketched throughout her career. In 1950, she wrote to Fergusson, "You see I adore harbours & I think ships are the proudest shapes in the world."⁵⁷ Significantly in this statement, ships are wonderful not merely as shapes, but as *proud* shapes. Ships and boats had served Romantic painters like Friedrich and Cole as symbols of the voyage of life, with its adventures and risk of danger. The pirate ship is perhaps the ultimate embodiment of daring, a quality prized by Rice, who had herself escaped the confines of a conventional existence. On the cover of the catalogue for her 1911 exhibition at the Baillie Gallery, the artist inscribed "*L'Audace et toujours de l'audace*" (daring and always daring), an adaptation of Danton's "*l'audace, encore de l'audace, toujours de l'audace*" (daring, more daring, always daring).

The differences between Rice's and Fergusson's approaches were evaluated in Rice's favor by author Theodore Dreiser, who met the two artists in Paris in early 1912 while he was gathering impressions of Europe for commissioned and projected writing projects. Dreiser's British publisher, Grant Richards, had arranged the meeting so that the two painters could introduce Dreiser to Modernist Paris and its lifestyle. Rice and Dreiser remained in contact through early 1921.

For a 1929 book of stories entitled *A Gallery of Women*, Dreiser created a portrait of Rice as an American expatriate artist named Ellen Adams Wrynn. Dreiser's heroine is capable of producing powerful abstract work but only when buoyed by being in a satisfying romantic relationship. For Wrynn, that ideal union existed only with Scottish Modernist Keir McKail, who left Wrynn for another woman, just as Fergusson would abandon Rice for Margaret Morris.⁵⁸ Dreiser, comparing the art of Wrynn and her lover, describes



Fig. 15. Rice, *Twilight*, 1910, oil on board, 13 1/4 x 16 1/4 inches. Collection of the artist's family.



Fig. 16. Fergusson, *People and Sails at Royan*, 1910, oil on board, 10 3/4 x 13 1/2 inches. Copyright Perth and Kinross Council, The Fergusson Gallery, Perth, Scotland.

the former's work as "broader and more comprehensive and...more colorful and imaginative than anything which came from McKail."⁵⁹ His response to the dynamism of Rice's work recalls that of many critics, including Henry Breuil, who summed up the artist's paintings at the 1910 Salon of the Union Internationale des Beaux-Arts, des Lettres, des Sciences et de l'Industrie in these words: "Expansive, strikingly bold in color, such are the canvases of Mme. Rice."⁶⁰ Sadler, who characterized Rice as a "leader of the Fauvist



Fig. 17. Rice, sketchbook drawing, circa 1912, conté crayon, 8 1/4 x 5 inches. Collection of the artist's family.

movement...too individual to allow of her being classed wholly with anyone else," praised her style as "vigorous and personal, her methods definite and unhesitating."⁶¹

Much of the energy of Rice's Fauve paintings derives from gestural, varied brushwork. In any given piece—*On the Seine* (cat. 3) and *In the Harbor* (plate 4), both of around 1910-11, and *The Fountain* of 1911-12 (plate 14) offer especially good examples—pigment may be applied in daubs, slashes, brisk arcs, dynamic zig-zags, and more fluid calligraphic strokes. It is a direct transference into paint of the artist's drawing technique in her conté crayon sketches, particularly those executed between 1908 and 1912 (figs. 17, 18, 19). Rice's brush deposits colors side by side, runs them together and layers them. Visible bristle marks and paint ridges at the edges of strokes texture the works' surfaces. Generally, however, Rice avoids building up pigment into heavy impastos.

Another means by which Rice generates energy and rhythmic movement is to repeat shapes. This device also

allows her to unify and decorate surfaces, as well as establish mood and symbolic significance. Many of the artist's landscapes from around 1910 through 1914 (plates 1, 10, 14) are dense with foliage schematized into circular shapes, their rough, slightly angular contours suggesting the influence of Kandinsky and his followers.⁶² In her 1912 article on the Ballets Russes, Rice emphasizes the productions' use of line and shape to communicate theme. Pointing to the dominance of curvilinear effects in the choreography and staging of *Schéhérazade*, she states that the entire ballet "expresses a circle, the sensuous note."⁶³ Rice uses the circle in that context in her 1911-12 painting *The Fountain (Dans le Jardin du Luxembourg)* (plate 14). The work depicts a young girl in white gazing at a toy boat she has just launched. Nearby, Rice locates a phallic column in the midst of lush, dark, and largely circular foliage, to turn the composition into a trope on the theme of sexual awakening.⁶⁴ In a letter written from Il Rousse, Corsica, where Rice was working in early 1913, she associates shapes in the landscape with general principles of sexuality and vitality (perhaps with Bergson's concept of *élan vital* in mind). She declares, "all nature here is so beautifully pregnant and rises up to compete with the ascending mountains. My own ideas have this for a beginning—to express a greater force, a fuller sex, a harmony of sex of an object for an object, which after all is rich feeling for [the] relationship of masses in their movements."⁶⁵

It is hardly surprising that Rice fastened upon ascending elements in the Corsican landscape, given the consistent emphasis on verticality in her Fauve work. Individual forms are upwardly directed (plates 1, 3, 4), or forms build upward in dense piles (plates 6, 15). Rice's exposure to the Corsican landscape gave her new insights into El Greco's vertically oriented compositions, although she makes it clear that she is uninterested in using the device to suggest transcendence in the conventional religious sense. She writes: "I think, since I've come [to Corsica] that I understand a quality that El Greco strove to achieve in technique although his chief reason was a religious idea no doubt—In his technique there was an ascendancy of lines and masses very often to a central point."⁶⁶ The Salon d'Automne had exhibited El Greco's work in 1908, the same year that saw publication of Manuel B. Cossío's monograph on the artist. By 1910, American critic James Gibbons Huneker, surveying Modernist tendencies at

home and abroad, would observe that fascination with the work of El Greco had “during the last decade grown into a species of worship.”⁶⁷ If Rice visited the Cologne Sonderbund in 1912, when the *Rhythm* group showed there (they provided the only representation of British Modernism in that exhibition), she would have found a display of El Greco’s work included, a testimonial to his importance for the development of Expressionism.⁶⁸

In the summer of 1913, Rice, Fergusson, and Peploe traveled to Cassis in the south of France. Othon Friesz, a Fergusson circle acquaintance, had worked there in 1907 and 1910. “Cassis,” Rice wrote to Dreiser, “is by the beautiful Côte d’Azur, where the sun shines eternally, where the artist’s vision has a chance to expand, where glorious design, color, volume and line obviously exist.”⁶⁹ Rice’s subject of buildings in a mountain setting (cat. 20) probably depicts Cassis, for the theme and general composition are very like Fergusson’s in *Cassis from the West* (1913; Fergusson Gallery), one of that artist’s more monumental landscapes. Predictably, Fergusson’s treatment is more studied in its geometries than is Rice’s crowd of varyingly colored and positioned square shapes. Both artists would have been aware of the highly structured landscapes Derain had produced at Cassis in 1907 and 1908.

Rice’s anthropomorphic view of nature expresses itself most overtly in those paintings and related drawings from around 1913 through the later teens in which troupes of trees with muscular or sinuously curving trunks animate a landscape (cat. 19, plates 11, 12). The artist’s early taste for Art Nouveau curves would have directed her to paintings by Derain containing undulant tree forms. Like Derain, she multiplies these shapes to produce an overall rhythmic pattern. In *Barges*, Rice expands upon Derain’s repetition in *Les Deux Péniches* by duplicating the paired boats (plate 7, fig. 13). Their large forms, climbing the picture plane to connect



Fig. 18. Rice, sketchbook drawing, circa 1909-11, 9 x 5 1/2 inches, conté crayon. Collection of the artist’s family.



Fig. 19. Rice, sketchbook drawing (Luxembourg Gardens), circa 1911-12, 7 x 4 7/8 inches, conté crayon. Collection of Carol and James Nathanson.

upper and lower edges of the composition, create the impression that one is focusing on a segment of pattern.

Given her applied arts training and involvement with fashion illustration for the *North American*, as well as the avant-garde’s emphasis on the relationship between the visual and decorative arts, it is not surprising that Rice develops a Modernist style in which pattern comes strongly into play. In addition to treating nature decoratively, she introduces actual pattern into compositions in the form of ornamental ceramics and wall and table coverings (plates 8, 9, 16), an approach reinforced by contact with work by Gauguin, Cézanne, and Matisse in which decorative objects and fabrics appear. This preference for pattern helps explain the prominence Rice accords striped tents in the beach subjects she painted throughout her career (plate 19). She would, of course, have been familiar with the lively treatment of beach tent stripes in resort subjects by the Fauves Marquet and Dufy.

Fergusson, too, includes patterned textiles and ceramics in still lifes, as well as in settings for portraits and other figural



Fig. 20. Léon Bakst (1866–1924), costume designs in watercolor for *Schéhérazade*, *Comoedia Illustré*, supplement to June 15, 1910 issue, pp. 516-17. Artist's papers, collection of the artist's family.



Fig. 21. Rice, "L'Après-midi d'un Faune," tailpiece, *Rhythm II* (August 1912), p. 105.

subjects. As mentioned, several members of his circle worked in the applied arts. Rice's own experience in the field existed as a resource for Fergusson and certainly would have reinforced his interests in this direction. Significantly, although both Fergusson and Rice were devotees of the Ballets Russes, it was given to Rice to produce the *Rhythm* article on the aesthetic importance of their sets and decor. In light of Rice's connections with Wanamaker's, it may well have been she who called Fergusson's work to John Wanamaker's attention. In 1908-09, Fergusson produced posters for Wanamaker's, as well as decorative illustrations for its magazine on Parisian fashion, life, and culture, *La Dernière Heure à Paris*, launched in 1909. Fergusson served for a time as its art editor. Rice, too, illustrated for the publication.

The impact of the Ballets Russes productions on Rice and Fergusson cannot be overemphasized. It confirmed their orientation towards the decorative, their appreciation of the expressive potential of formal elements, and their sense of the commonality of the visual and performing arts. It also provided a model for romantic Eastern subjects, in which Rice was particularly interested.

Diaghilev's ballet troupe began its Paris seasons in 1909. As Salon d'Automne Sociétaires, Rice, Fergusson, and Jo Davidson enjoyed complimentary tickets to the best seats at the Ballets' performances. Rice praised the Salon d'Automne and Salon des Indépendants for giving exposure to international developments in progressive stage design, an area in which she declared Léon Bakst (1866–1924), primary designer for the Ballets Russes, the foremost innovator.⁷⁰ Rice owned copies of *Comoedia Illustré*, a Parisian review of theater, visual art, and literature, which regularly published articles on Ballets Russes productions and often included supplements lavishly illustrated with color plates of the ballets' set and costume designs (fig. 20). Such material was useful to her when, as *Rhythm's* foreign correspondent on French

theater (a position Georges Banks also held), she wrote and illustrated her article on the Ballets Russes for the August 1912 issue.⁷¹ The decorative head- and tailpieces Rice created to accompany the article (fig. 21) called attention to Bakst's use of geometric shapes and linear patterns, particularly in serpentine and zig-zag configurations. For Rice this elaboration, combined with sumptuous color, evoked "visions of Asia."⁷²

Modernists' attraction to the Ballets Russes was part of a larger interest in dance that attempted to embody the primordial through movements that were simple, emphatic, and occasionally even awkward.⁷³ By comparison, the grace and complexity of classical ballet seemed distant and artificial. This new choreography appeared to express emotion directly and spontaneously, thus allying dance more closely with life

itself, an important principle in early twentieth century, neo-Symbolist circles like the one that had formed around *Rhythm*. "Dancing is rhythmic life," wrote critic Holbrook Jackson in *Romance and Reality* (1912), a collection of his essays Rice read and admired. "People only dance," Jackson observed, "when they feel the exuberance of life coursing through their veins."⁷⁴ In its spring 1912 number, *Rhythm* published a drawing by Rice of nudes holding aloft a bowl of fruit while dancing with Dionysiac abandon. The crude vigor with which Rice delineates the dancers' forms and the drawing's strong black and white contrasts generate a sense of the elemental. Appropriately, the drawing appeared facing a text in which Laurence Binyon, a poet and scholar of Eastern art, asserted: "We must feel [rhythm] in ourselves before we can express it."⁷⁵

Another source within the applied arts for decorative abstraction, as well as orientalizing motifs, were the fashion designs of Paul Poiret (1879–1944). Fergusson called Poiret "our greatest couturier" and took great interest in the designer's collaboration with his friend, the artist Dunoyer de Segonzac, on sets and costumes for Faramond's *Nabuchodonosor*.⁷⁶ This project was exhibited at the 1911 Salon d'Automne in a display of designs for the Théâtre des Arts' 1911–12 season. Poiret's own dress collections daringly eschewed drab neutrals in favor of pastels and vibrant colors. In 1911, his clothing began featuring oriental lines and details that initiated a fashion craze. Poiret viewed and presented his work as art, issuing lavish albums of his creations drawn by illustrators Paul Iribe and Georges Lepape in 1908 and 1911 respectively. Because of her own involvement with fashion illustration, Rice needed little inducement to study Poiret's innovative contributions to fashion. One indirect reflection of that interest is a sketchbook drawing Rice made of Jean-Louis Boussingault's mural for Poiret's new salon when the painting was exhibited at the 1913 Salon d'Automne. The mural depicted women amusing themselves in a park-like setting, the subject rendered in the decorative type of Cubism that attracted Rice at that time.

Ornamental pattern plays a major role in Rice's and Fergusson's works of 1910–12 featuring nude and semi-nude women in romantic allegorical or orientalizing contexts. One of these, *Nicoline* (fig. 22),



Fig. 22. Rice, *Nicoline*, circa 1910–11, oil on canvas, 29 x 36 inches. Location unknown. Reproduced in Huntly Carter, *The New Spirit in Drama and Art* (London: Frank Palmer, 1912), op. p. 45 as "Study".

greatly impressed the British critic Huntly Carter (d. 1942),⁷⁷ who had seen the painting at the 1911 Salon d'Automne. In his book *The New Spirit in Drama and Art* (1912), he describes the work as having established Rice as "the one strong woman painter in Paris who can subordinate decoration to truth and can cover a canvas with the essential facts of character brilliantly stated in line and colour."⁷⁸ Carter's text, an invaluable source on Expressionist tendencies, points to a contemporary rebirth of the metaphysical, for which he credits the influence of Eastern literature and religion, as well as the ideas of Bergson.⁷⁹

Nicoline is an iconic figure, whose partly bared breasts, bouquet, and flower-laden hat associate her with sexuality and fertility. The painting's background pattern of large disks, composed of radiating, rainbow-colored hatchings, echoes the breast and flower shapes.⁸⁰ For Carter, the color



Fig. 23. Fergusson, *At My Studio Window*, 1910, oil on canvas, 62 x 48 1/2 inches. Copyright Perth and Kinross Council, The Fergusson Gallery, Perth, Scotland.



Fig. 24. Rice, *A Bowl of Fruit*, 1911, oil on cardboard, 25 1/2 x 21 1/4 inches. Private collection. Photograph: A. C. Cooper; courtesy Christie's, London.

disks are more than a decorative, composition-building element; he suggests they reflect Nicoline's thoughts, expanding outward to connect with the viewer's own mind and clarify aspects of his world at that moment in time. "Surely," he adds, "this is the purpose of a good picture—not merely to illuminate the soul of the subject-matter, but to lift the spectator out of himself, to link him with the universal."⁸¹

It is revealing to compare Rice's and Fergusson's approach to the romantic nude in terms of gender perspective. Both artists are attracted to the theme of the seductive female and depict such women in conjunction with fruit and flowers. Attributes of female sexuality and fecundity, these elements emphasize the women's closeness to nature.⁸² Fergusson's nudes, however, remain types, depersonalized and remote. Often severely geometric in form, they become an abstract embodiment of sexual force. Yet, ultimately, their power is diminished, for the artist generally depicts them with lowered gazes or faces averted or shadowed (fig. 23), turning them into objects for viewer delectation.

In contrast, Rice's women often look directly out at the viewer (figs. 8, 9, 24). In *A Bowl of Fruit* (fig. 24), a lushly colored painting of a Polynesian woman, not only does the figure lock gazes with the viewer, but her breasts appear only in profile and are partly screened by her arm; in addition, her hand, which supports the bowl of fruit, is large and strong-looking.⁸³ Significantly, in *La Toilette* (plate 16), where a nude outlined by vibrant red-orange contours turns her back to the viewer, the figure, though curvaceous, is strongly muscular. Despite its stylizations, the body exhibits a real palpability, reflecting Rice's work from the model and, less demonstrably but reasonable to assume, her sense of connection with the subject. Similarly, in a 1912 *Rhythm* drawing of a reclining, draped nude seen from the rear, Rice avoids the conventionally graceful treatment of such subjects by delineating the body in a crude, lumpy fashion.⁸⁴ A comparable reclining figure, seen at the left in a painting of holiday-goers at the beach (plate 18), injects a note of fantasy into what is otherwise a straightforward subject. Although the



Fig. 25. Rice, *The Egyptian Dancers* (*Two Egyptian Dancers*), 1910, oil on canvas, 57 x 73 inches. Location unknown. Reproduced in Holbrook Jackson, "Personal Expression in Paint": The Work of Estelle Rice," *Black & White*, March 11, 1911, p. 341

figure's body forms are clearly visible, Rice has veiled them with pale blue, perhaps inspired by Matisse's 1907 *Blue Nude*⁸⁵ but here suggesting a closely worn beach garment. This device allows Rice to establish a connection with the other women in the composition, a connection that quickly becomes a telling contrast. The bather, with her blue wrap and loosened hair (in which we find a rose-colored flower) seems more of a sensual, free spirit than her sisters, bundled up under lap robes in beach chairs, their hats and umbrellas shielding them from the sun. A young girl seated on the sand at the right seems in transition between the two states.

A notable exception to Rice's reluctance to geometrize human form exists in the angular figures of *The Egyptian Dancers* (fig. 25), a widely publicized painting that was prominently displayed (and spat upon) at the 1910 Salon d'Automne. The work, also seen in London at the 1911 Women's International Art Club Exhibition at the Grafton Galleries, was "hailed by its admirers as the herald of a new school of art" devoted to angular form.⁸⁶ Rice's dancers express the angularity that had struck the artist as the leit-motif of the Russian Ballet production *Cléopâtre* (1909); in Rice's view, it offered a presentiment of the plot's cruel climax and conveyed the severity of the "Egyptian temperament."⁸⁷



Fig. 24. Rice, *Self-Portrait* (1909-10), oil on canvas, 29 1/2 x 29 1/2 inches, collection of Mr. and Mrs. John Grimond, London.

Rice's romantic women often wear smiles that give them a warmth and humor reflective of the artist's own personality. That Rice identified with these sensual and self-confident women is suggested by her using the swinging curves of a cupid's bow to delineate their mouths, for it was the shape of her own mouth. It is a prominent feature in the artist's only known formal self-portrait (fig. 26), a work in which Rice references her profession by including objects familiar from her still lifes, as well as by having her likeness appear on a canvas hung on the wall.⁸⁸

It is clear that Rice had converted the stereotypical image of the *fin-de-siècle* seductress into something more personal and reality-based. Her adoption of the theme and much of its standard presentation is not surprising given its prevalence and the difficulty of stepping outside one's own time to develop a completely new language of images capable of conveying alternative views and experiences. Linda Nochlin, referring to the absence of a specifically female iconography in nineteenth century art, attributes this phenomenon to the irrelevance of women's erotic desires and fantasies within a patriarchal culture. "Those who have no country," she asserts, "have no language."⁸⁹ Rosemary Betterton also points to the lack of an "alternative visual language readily



Fig. 27. Rice, central panel of Wanamaker murals, 1911. Presumed destroyed. Reproduced in *International Studio* XLIX (March 1913), p. 69.

available to express women's experience," noting scholars' recent interest in re-examining work by pre-contemporary women artists to discover ways in which these artists, while operating within established genres, betray a differing concept of womanhood.⁹⁰

Rice's involvement with the romantic, sensual, and decorative found full expression in her designs for the Wanamaker mural commission, the central panel of which, inscribed "Paris '11," was displayed at the 1912 Salon d'Automne and reproduced in the *International Studio* (fig. 27) and *Art et Décoration*.⁹¹ Rice probably received the commission in 1909, since it is unlikely she was awarded it before her 1908 Salon d'Automne debut. By fall of the following year, she had moved to a larger studio at 87 rue Denfert-Rochereau in order to execute the murals; she retained this studio through their completion in late 1913. The artist's trip to Philadelphia in the spring of 1909 (her only return to America during the Paris years) also supports this dating, since it would have provided an

opportunity to discuss the project with the Wanamakers and examine the murals' site.⁹² Demolition of the old Philadelphia store had begun in mid-September 1908, certainly a reason for John Wanamaker to finalize plans for the new facility. Another likely topic of discussion during Rice's visit was her contributing drawings to the magazine *La Dernière Heure à Paris*.

The seven canvases Rice produced decorated the elevator wall on the Market Street side of the store (fig. 28). Attached directly to the wall surface and secured by frames, they remained in place until a remodeling of the mid-1950s, when they were moved to storage. The paintings are now lost and presumed destroyed.⁹³

Rice's murals depicted eighteenth century figures in various outdoor settings.⁹⁴ Although the artist studied Rococo prototypes, the end result was a highly original Modernist product. Hats and the lines of some of the dresses are modified in the direc-

tion of nineteenth and twentieth century fashion. Textile patterns are bold and active, and the dresses' contours jut out angularly, lending added force to the monumental women who wear these garments. The women's body and facial types recall Beardsley's figures, often depicted in eighteenth century costumes and settings (fig. 29).⁹⁵

Although couples appear in several panels, women clearly dominate the compositions. They congregate along an *allée* bordered by fountains with phallic-looking sprays and feed swans (a bird connected with sexuality through associations with Leda and Venus) at a basin, from the center of which rises yet another phallic jet of water. The women pluck blossoms, gather grapes, listen to music, and dance in a circle in a wooded, rocky area.

The dance scene, completed in 1913, was the last panel finished. It is known today only from a photograph of the artist posing in her studio with the work in progress (fig. 30). In developing this composition, Rice may have been inspired by Matisse's *The Dance* (1909-10), which was exhibited as a decorative panel at the Salon d'Automne of 1910,

as well as by Fergusson's interpretation of the Matisse in *Les Eus* (1911-12, Fergusson Gallery), where we find a buoyant circle of dancing nudes, more clearly distinguished as male and female than Matisse's dancers and surrounded by greenery, fruit, and flowers.

Rice's interpretation differs from that of both paintings in its unremitting focus on women and greater sense of the mysterious or ritualistic. Her solemn figures, dancing in a secluded, wild setting seem to incarnate the spirit of Stravinsky's *Le Sacre du Printemps*, premiered by the Ballets Russes in May 1913. The climax of that production was the sacrifice of a virgin (part of the ballets' appeal resided in their often titillating, sadistic storylines). Rice, on the other hand, gives us women empowered. In this panel, angular contours predominate, appearing in foliage as well as costumes and imparting a restless energy. Above and beyond its usefulness for the subject, this treatment reflects Rice's growing involvement with angular shapes after 1912, a function of her interest in Cubism.

In developing imagery for the Wanamaker commission, Rice appears to have looked to the *Modern Woman* mural created by Mary Cassatt for the Woman's Building at the 1893 World's Columbian Exposition in Chicago. As a prominent Philadelphia artist based in Paris, Cassatt would certainly have interested Rice. The mural had been illustrated in a handbook of the art and craftwork in the Woman's Building published by Goupil in Paris and New York.⁹⁶ Within an elongated lunette format, Cassatt had represented the theme of women's ambitions and accomplishments. In the left segment of her tri-part composition, young girls pursue an allegorical figure of fame. The other two subjects—less overtly symbolic—depict women gathering fruit, intended to represent knowledge and science, and a woman dancing to another's guitar as a third looks on, an image signifying women's cultivation of the arts. Cassatt's privileging of women, use of imagery involving performance, and association of



Fig. 28. Rice, two of the murals *in situ*, at Wanamaker's, Philadelphia, 1909-13, presumed destroyed. From a photograph probably taken in 1933, Wanamaker Archive, Historical Society of Pennsylvania, Philadelphia.

female figures with fruit were surely noted by her compatriot. Rice's close study of the mural is, in fact, established by her borrowing the exact pose of a figure picking fruit in the central composition for one of her Wanamaker figures. Nancy Mowll Mathews, in examining Cassatt's iconography, asserts that the artist "adapted the tree of knowledge theme, with its biblical connotations of disobedience, sin, and sexuality, into a modern statement about independent women taking upon themselves the pursuit of knowledge and its dissemination."⁹⁷ Rice's treatment, while similarly underscoring women's independence and initiative, maintains more of the earlier connections with female sexuality, in keeping with Symbolist tendencies important within her circle and her own valorization of the sensual.

Those recalling the colors of the Wanamaker murals describe a general impression of tints, with pink and green predominating. Pastel hues, characteristic of Rococo art, had frequently occurred in the artist's easel paintings in combination with vibrant color. Such a mix of colors appears in a sketch of the central panel's subject, reproduced on a

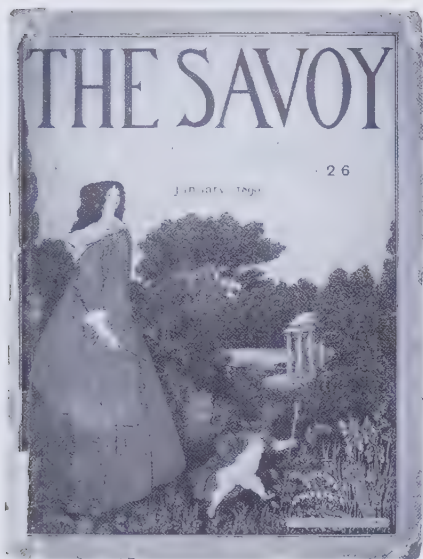


Fig. 29. *The Savoy*, January 1896, with cover by Aubrey Beardsley (1872–1898). Artist's family library, probably purchased by Rice.



Fig. 30. Photograph of Rice in her studio at 87 rue Denfert–Rochereau, Paris, at work on a Wanamaker panel, 1913. Collection of the artist's family.

Wanamaker soda fountain menu (fig. 31). Although the sketch's overall effect is pastel, it also contains colors straight out of the Fauve lexicon. Green shadows appear in the flesh, while in the foliage, mauve and blue create startling departures from local color. The same electrically intense blue shades sculpted figures supporting fountain basins. Here and there, Rice also juxtaposes touches of red and green.⁹⁸

What had motivated the Wanamakers to select a Modernist—and a woman Modernist at that—to create a major feature of the new store's interior? John Wanamaker's son Rodman, who had spent ten years in Paris directing the firm's French operations, was more frequently involved in purchasing art and would certainly have played a significant role in determining the commission. It was Rodman who underwrote the Middle Eastern trips in the 1890s of Symbolist Henry Ossawa Tanner, whose religious paintings were represented in the Wanamaker collections. He was probably also the moving force behind American Impressionist Frederick Carl Frieseke's receiving a commission for murals, executed sometime between 1907 and 1911, for the auditorium of the New York store, the management of which Rodman assumed in 1911. When Rice's central panel was exhibited, it was, in fact, described as part of

Rodman's own collection. There is, however, no indication the Wanamakers purchased any other work by Rice for their private collections.

Despite the relatively conservative nature of the Wanamakers' personal collections and of work sold and exhibited at the Philadelphia store before World War I (primarily history paintings, landscapes in the Barbizon style, sentimental genre pieces, and sporting subjects), the stores' founder maintained interest in all salon developments, progressive and conservative. In addition, his entrepreneurial spirit responded strongly to the idea of basing one's work on a highly personal vision. In remarks made at the 1909 laying of the new store's cornerstone, not long after Rice's visit to Philadelphia, the elder Wanamaker observed that "Matisse and others, of the impressionist school, whose pictures in the Paris Salon this year are so wonderful, have seen colors and forms that some of us never see."⁹⁹

Another clue to the awarding of the commission appears in a history of the stores published by Wanamaker's in 1911. Here Wanamaker's establishes its connections with more progressive art by stating: "The modern movement in French art—the 'post-impressionists' as they call themselves—is represented for the stores by Miss Anna Estelle Rice,

formerly of Pennsylvania; H. Lyman Sajen, of Philadelphia, and J. D. Fergusson, a young Scotchman, who stands today at the head of the so-called 'English School.' All of these painters are exhibitors at the Salon d'Automne."¹⁰⁰ The movement was "represented for the stores" much as the latest commodity might be added to a comprehensive inventory by an establishment that prided itself on offering the very best examples of everything available—a principle constantly articulated in Wanamaker advertising and publicity. That said, it certainly does not lessen the independence and daring it took to consign the murals to a vanguard painter.

While John Wanamaker emphasized his stores' ability to bring the world's wares to American consumers, he also displayed a nationalistic pride in American production and achievement. He must have welcomed the opportunity to award the commission to an American, a painter whose work, not incidentally, had been endorsed by a Paris salon. One suspects he did not approach Henry Lyman Sajen, who, like Rice, was employed by Wanamaker's and, moreover, had produced murals for the United States Capitol in 1904-05, because Sajen did not become a Salon d'Automne exhibitor until 1909. The Wanamakers may also have liked the idea of awarding the commission to a woman Modernist, given the admiration for women expressed in Wanamaker ad editorials. While these primarily emphasize women's managerial abilities in the home, they suggest openness to feminist views. And, in fact, one statement appearing in late 1909 offers an endorsement (albeit low-key) of suffragism, while another enthuses over the woman aviator.¹⁰¹ Not too long after the store had received the last of Rice's paintings, this declaration appeared: "Women everywhere have been, and are now, educating themselves for business, for the sciences and for a hundred professional and expert callings;...There are also those who believe that women are entitled to any place they seek when they can do the work as well as a man, or better."¹⁰²



Fig. 31. Rice, menu for soda fountain, Wanamaker's, Philadelphia, reproducing a sketch for the revised central panel of the Wanamaker murals, circa 1913. Collection of the artist's family.

Rice's stylistic predilections made it inevitable that when, around 1913, she became interested in Cubism, she was attracted to the more coloristic and narrative style associated with the circle that had established itself around Albert Gleizes and Jean Metzinger in 1910-11. Rice's and Fergusson's connections with that group included Dunoyer de Segonzac and Henri Le Fauconnier. Le Fauconnier took over *La Palette* in 1912; Metzinger also taught at the school that year.¹⁰³ Rice was also acquainted with another artist who had been affiliated with this Cubist circle, Robert Delaunay, and there is evidence of her interest in 1913 in his pre-nonrepresentational work.¹⁰⁴ The Cubism developed by Picasso and Braque—neutral in color and highly abstracted—held little appeal for Rice and Fergusson. Fergusson did bring Peplow to Picasso's studio and may have brought Rice there, as well. In his memoir of Rice, Drey names Picasso among the artist "friends" who contributed to *Rhythm*.¹⁰⁵ Yet Fergusson chose for reproduction in that journal only the Spaniard's more overtly expressive, pre-Cubist art. *Rhythm*'s sole example of Cubism was not



Fig. 32. Rice illustration for D.H. Lawrence, *Bay: A Book of Poems* (Westminster: Cyril W. Beaumont, 1919), p. 41.

particularly daring. A work by Auguste Herbin, another Gleizes-Metzinger associate, it depicted a female nude, her back divided by angular planes of shadow (June 1912, p. 25).

The Gleizes-Metzinger approach to Cubism is seen in Rice's *The Sisters* (plate 20), *The Green Pump* (plate 13), and *Portrait of O. Raymond Drey* (plate 21). These three oils also reveal Rice's revived interest in Cézanne in their thinly applied paint and use of sketchy planes to build the composition. In the first two paintings, the artist develops a veritable mosaic of color planes which she carefully keeps from impinging upon the blue contours that describe her subject. Narrative concerns continue to loom large in Rice's art, with poses, expressions, and props marshaled to evoke character and situation. This tendency is apparent in *The Sisters*, in the figures' seriousness and the suggestion of the younger's reliance on the older. In the Drey portrait, painted in Corsica in 1914 during the first summer of the couple's marriage, Rice gives the young critic a romantic dash. His narrowed eyes, slouch hat, turned-up collar, and dangling cigarette cast him in the role of spy or saboteur. It is the portrait of a profession, rather than an individual. Although Drey was a perceptive interpreter of progressive tendencies in art and forceful enough in articulating his views in print, he was not especially authoritative by nature and was the more dependent partner in the relationship with Rice, as many of her letters reveal. A young drama critic and editor of the

Manchester Playgoer—another publication with Symbolist leanings—Drey (1855–1977) came to Paris in the fall of 1912 to learn more about the Modernist movements in art. There he met Rice and Fergusson. Drey would produce four essays for *Rhythm*. In one, a discussion of the Cubist art in Fry's second Post-Impressionist exhibition, he is drawn to the lyricism of Picasso's extreme abstraction but ultimately prefers the work of artists like Herbin and L'Hôte, which he finds more visually dynamic and easier to comprehend.¹⁰⁶

The Drey portrait is particularly successful in its attempt to support content through formal means. Broad, slashing planes coupled with a color scheme of somber blue, acid yellow-green, and purple in a variety of tones (culminating in Drey's intensely colored violet tie) communicate a sense of excitement and danger. The color scheme is typical of Rice's palette at this time. In both her Cubist compositions and works that continue in a more purely Fauve vein she moves away from saturated reds and blues to emphasize deeper tones of these colors, as well as moody, exotic hues like rose and violet.

Rice continued to work with a Cubist vocabulary on and off through the late teens. At that point, she finally abandoned the style, declaring it too visually complex and characterizing its theoretical approach to art as "joyless."¹⁰⁷ Not surprisingly, given her predilection for narrative, Rice never ventured into non-objective painting, although she did experiment with non-representational compositions in a Paris sketchbook used in later 1913.¹⁰⁸ Drey recalled that "pure abstraction was to her a rather chilling response to the glories of natural appearance. It was ingenious and fascinating as a deliberate choice of departure from [the] commonplace but she knew it was not her 'milieu.'"¹⁰⁹

Aspects of Cubist style continue in the Art Deco-related work Rice produced from the later teens through the mid-twenties. These include geometrized shapes (which Rice combines with more organic elements); flat washes of color; and strongly defined yet delicate lines (cat. 30, plates 12, 22). The last two features were reinforced by her extensive work in watercolor and other drawing media, a function, in part, of having less time and physical space to work in oils after her marriage and move to England. Rice's Deco style, also seen in illustrations for two books published in 1918 by Cyril Beaumont's private press,¹¹⁰ displays her continuing

preference for striking color combinations and varied patterns; it is very much an outgrowth of the decorative paintings and illustrations she had created in Paris.

As Rice completed the Wanamaker murals in late 1913, she could look back with satisfaction on a significant number of accomplishments and anticipate continuing career success. In addition to the exhibitions already mentioned, she had shown at the Salon des Indépendants in 1911 and 1912; in exhibitions of the Allied Artists Association (London's version of the Indépendants) from 1911 through 1913; with the other *Rhythm* artists in 1912 at London's Stafford Gallery; in a Post-Impressionist exhibition sponsored by the Leeds City Arts Club in 1913; and, that same year, in the "Post-Impressionist and Futurist Exhibition" at the Doré Galleries in London. The year 1913 also saw her second solo exhibition at the Baillie Gallery in London. Writing to Dreiser in the spring of 1913 while planning a major show of her work in New York, she boasted: "If it is necessary to convince a dealer that I'm a bona-fide genius I can send any number of newspaper notices to prove my reputation in France and England."¹¹¹ P. G. Konody, the well regarded critic for London's *Daily Mail* and *Observer*, had even referenced her work in an entry for the 1913 *Encyclopaedia Britannica Year-Book*. "Now my fame is 'fixe,'" she joked to Drey. "I can afford to retire."¹¹²

Had Rice returned to the United States just after completing the murals in late 1913, rather than marrying Drey and moving to England, her life might have taken a very different turn, one that would likely have made her work more familiar to historians of early twentieth century Modernism. Settled once more in the States, Rice would have been better positioned to draw attention to her Wanamaker murals. She would also have had the opportunity to launch her American efforts before the United States entered World War I. England became involved in that conflict from the outset, and the British arts community quickly felt its disastrous economic effects. Marriage itself, especially the demands of setting up



Fig. 33. Rice, sketchbook drawing of Hampstead Heath, 1945, conté crayon, 10 1/2 x 14 5/8 inches. Collection of the artist's family.

a household, prevented Rice from focusing exclusively on work and professional advancement. Her domestic responsibilities increased substantially in 1919 following the birth of a much longed-for child, her son David.

Rice did visit New York during the winter of 1914-15 in an attempt to exhibit and sell her work, as well as explore publishing possibilities for Drey. She soon established herself in a studio on Columbus Avenue, which she painted in striking Fauve colors to complement her oils and in a calculated move to draw attention to her work. Unfortunately, Rice had not confirmed arrangements for exhibitions to be held during her stay and, once arrived, found many galleries reserved well into the future. By this time, too, the American art market had been adversely affected by prospects of the country entering the war. Where exhibitions were a possibility, galleries preferred to accept artists who could rent the space, rather than pay for it from commissions on sales. She also discovered that collectors were reluctant to buy at the prices she insisted upon for her work. Aware of her career accomplishments and the strength of her art, Rice became incensed whenever she perceived her work undervalued, and she was little disposed to accommodate those collectors who, she suspected, were seeking bargains. In her rounds of the galleries, Rice was also encountering, apparently for the first



Fig. 34. Rice, untitled park subject, circa 1950-55, oil on canvas, 20 x 24 inches. Collection of Mr. & Mrs. James E. Lyons, Wash., D.C.

time, discrimination against women artists. In a letter to Drey, she fumes: "The swines [sic]! It is very difficult for them to believe that a woman can be an artist. I'm learning this new to me objection."¹¹³

While in New York, Rice received encouragement from gallery owner Alfred Stieglitz, as well as from noted collectors John Quinn and Arthur Jerome Eddy. Although nothing concrete resulted from these contacts, one wonders what might have occurred had Rice initiated them sooner or been living in the United States permanently, to follow them up over time. Eddy, author of the recently published *Cubists and Post-Impressionism* (1914), was particularly anxious for Rice to explore future possibilities in Chicago.

After her return to London, two of Rice's still lifes did appear in a major Modernist salon, the inaugural exhibition of the Society of Independent Artists, held in New York in 1917. The paintings were submitted by Horace Holley, now living in New York. Holley had assumed responsibility for sixty-six paintings that Rice decided to leave behind for reasons of expense and in anticipation of exhibition opportunities. Twenty-two of these works later made their way into Dreiser's keeping. In addition, the New York art dealer

Charles Daniel kept seven paintings on consignment. Rice's absence, however, necessarily affected efforts made by Daniel and the others on her behalf.¹¹⁴

Beyond the war and family responsibilities, additional factors help explain why Rice's career did not flourish in England as it had in France. As a core member of Fergusson's circle between 1907 and 1913, she had been part of a network that afforded opportunities for exhibition and work in illustration, as well as contacts with critics and critic-curators like Frank Rutter. The group had also been a source of ideas, experiences, and moral support. But Rice, though gregarious by nature, preferred isolation when she worked, and her need to be by herself increased after marriage, when her time became so much less her own. Post-Paris working holidays in England at Looe, Wallingford, Corfe Castle in Dorset, and the Broads, and, then following the war, in Paris, Brittany and the south of France, were largely solo excursions. In detailing to Drey her reasons for accepting his marriage proposal, Rice had emphasized their shared

involvement with art; she may have imagined that this intimate relationship with a Modernist critic could effectively replace group interaction with artist colleagues. One circle was not open to her, for a long-standing antagonism existed between Roger Fry's and Clive Bell's powerful Bloomsbury contingent and the Fergusson/*Rhythm* group.¹¹⁵ Unaffiliated, Rice found it difficult to develop exhibition possibilities or sustain critics' interest, a situation to which she reacted with considerable frustration.¹¹⁶

The teens and twenties were not without success. Cyril Beaumont's illustration commissions could be counted among them, particularly the drawings for *Bay* (1919), a collection of poems by D. H. Lawrence. The verses' spare and forceful Imagist style inspired Rice to create head- and tailpieces with the crude vitality of German woodcuts and folk art (fig. 32). A number of journals published individual drawings by Rice, and the magazine *Colour* reproduced seven of her paintings between 1917 and 1923, including the *Portrait of Katherine Mansfield*. Rice also participated in some notable group exhibitions, including the 1914 "Twentieth Century Art" show at the Whitechapel Art Gallery; the 1917 Allied Artists Association Salon; London Group shows in

1924 and 1926; and exhibitions at the Burlington Gallery in 1918, the Manchester City Art Gallery and Goupil Gallery in 1924 (at Manchester again in 1927), the Lefèvre Galleries and Pittsburgh's Carnegie Institute in 1925, and the Mayor Gallery in 1926. After the mid-1920s, however, the artist's correspondence shows diminished career expectations and efforts. Indeed, she made no attempt to retrieve the paintings she had left in New York in 1915. Rice's interest in exhibiting did revive in the 1940s, at which time she began participating in large shows, primarily summer exhibitions at the Leicester Galleries, a showcase for both emerging and established artists.

While Rice's ambitions may have lessened, she continued to immerse herself in painting, her work from the mid-1920s on maintaining many of the concerns that had been important to her as a Fauve. Although Rice abandons use of non-local color, her palette in the later landscapes (plate 2) and still life subjects remains intensely vivid. Certain of her still life subjects offer an almost Synchronist orchestration of warm reds, oranges, and roses counterposed against cooler mauves, greens, and blues. Adding to the works' vitality is a gradual return, beginning in the later 1920s, to textured surfaces. Oils of the 1940s display complex layerings and richly scumbled surfaces; in the 1950s, those agitated surfaces expand to take up large areas of the composition.

Line, always important for Rice, also acquires new energy, particularly in the form of nervous, stabbed-in strokes that delineate tree branches in paintings and drawings beginning in the 1940s (fig. 33). As in her early work, trees are often large, extremely active forms. They animate Rice's park, countryside, and urban landscapes every bit as much as the figures included within these settings (fig. 34). In revisiting France in the 1920s, 1930s, and again after World War II, Rice looked closely at French art. Dufy's linear patterning appears in the ironwork of her bridges and railings, as well as in the blue netting of her Breton fishing boats (plate 2). Increasingly, these lines thicken and straighten; in many of the paintings of the 1950s, contours become harshly angular. Rice found confirmation for her late tendencies in Rouault's expressive contour lines and color-encrusted surfaces. In a manner also recalling Rouault's work, as well as Braque's Synthetic Cubist paintings, which she admired, Rice often frees contour lines from defining color areas, a device that introduces transparency into her later compositions.



Fig. 35. Rice, *Still Life with Staffordshire Figures*, circa 1920–1925, oil on board, 17 5/8 x 15 inches. University of Hull Art Collection, Hull, England.

Rice's interest in the romantic and imaginative finds a new outlet in entertainment themes. Images depicted include fantastic animal rides and costumed performance in the circus, drama, revues, and the ballet. Performance subjects also allowed her to explore dramatic light effects (plate 22). Rice's gravitation toward such themes was reinforced by her friendship, beginning in the 1920s, with painter-printmaker Marjorie Watson-Williams (1892–1984), known for her Paris theater and circus imagery.¹¹⁷ Another expression of these interests is found in still lifes of Staffordshire figures. Like the entertainment themes, they become a notable addition to Rice's subject repertoire in the 1920s and continue to the end of her career (fig. 35).

Given her love of the theater and the theatrical quality of much of her imaginative work, including the Wanamaker murals, it was inevitable that Rice would try her hand at designing stage sets and costumes. During the



Fig. 36. Rice, costume study for a performer in a revue, later teens-early 1920s, pencil, ink, and gouache on paper mounted on cardboard, 12 1/2 x 10 inches. Collection of the artist's family.

teens, she worked up theater designs for dramas and popular entertainment in hopes of attracting commissions. One such drawing, for a revue scene, made her "want to feast on its color and design" for hours after its completion.¹¹⁸ Her work of this time did gain exposure, for, along with Fergusson, she created and painted costumes and backdrops for the Margaret Morris Club, which opened in Chelsea in 1915. Following the end of her affair with Fergusson, Rice had opted to remain friendly with him and dancer/choreographer Margaret Morris, whom he later married.

Rice eventually designed for two notable theater productions in London, *Jolly Roger* (1933), a comic opera featuring George Robey, and *Basalik* (1935), a drama starring Paul Robeson. Rice's work in *Jolly Roger*, set in the seventeenth century, garnered her a number of enthusiastic notices. Rice underscored a comment in one review that referenced her efforts "to blend the costumes of the entire cast into so harmonious a whole that the public is attracted not so much by the dress of this or that player as by a feast of colour on the stage."¹¹⁹

Many of the still life subjects Rice produced from the 1920s on appear bathed in sunshine. The artist increasingly valued the warmth and light of France (and of her native country) in proportion to time now spent in cold, overcast Britain. A comment in one of her letters confirms that creating gorgeously colored still life was a strategy for restoring a preferred ambience.¹²⁰ Yet, Rice's cultivation of light revolves around more than physical or visual circumstances, and, in that sense, her still lifes differ from those of the Impressionists, which they may seem to resemble. There is, for example, something exceedingly intense, even mystical in the way a chair and table dissolve in the light in an untitled still life painted between 1949 and 1951 (cat. 40). The painting's cut-open fruit, seeds exposed—a motif that repeats constantly in the artist's later still life paintings and related drawings—recalls Rice's preoccupation during the Paris years with nature's fecundity and its relationship to human sexuality. Revealingly, in a still life that prominently features a plate of deep red cherries (cat. 39), we glimpse on the wall a drawing of a female nude.

For Rice and the Fergusson circle, the natural world had offered a constant manifestation of deeper meaning, freely available to those with heightened awareness, and the artist continued to believe in the ability to achieve a mystical empathy with nature. Bergson's views—and perhaps Emerson's, as well—are reflected in Rice's recollection of Mansfield's reactions to the poppies at Looe, Cornwall. "Katherine," she wrote in 1932, "was always thrilled when she looked into their hidden depths and I'm sure their wondrous beauty awakened a spiritual ecstasy."¹²¹

Rice and Mansfield were very much kindred spirits. In 1920, Mansfield wrote Rice from Menton, telling her, "All the flowers I share with you and the lemon groves and orange trees. I see little houses perched up on the high hills and dream we are there *sur la terrasse*. I shall always love you like that. When the light is lovely I think, Anne would see it, and when a funny old man stands in the middle of the road cursing his goats it's a drawing by Anne." Mansfield was staying with relatives and missed the intense, romantic vision she and her friend shared. "They are not artists," she wrote. "You know what that means?...They are not in the same world as we are and I pine for my own people, my own wandering tribe."¹²²



Plate 1 *Moonlight, Corsica*



Plate 2 *Untitled Breton Harbor Subject*



Plate 3 *Moonlight in the Harbour*



Plate 4 *In the Harbour*



Plate 5
Untitled Harbour Subject



Plate 6 *On The Marne*



Plate 7 *Barges*



Plate 8 *Still Life*



Plate 9 *Les Anémones*



Plate 10 *The Hotel Garden*



Plate 11 *Ajaccio, Corsica*



Plate 12 *Untitled Landscape with Trees*



Plate 13 *The Green Pump*



Plate 14 *The Fountain*
(Dans le Jardin du Luxembourg)



Plate 15 *Ile Rousse, Corsica*

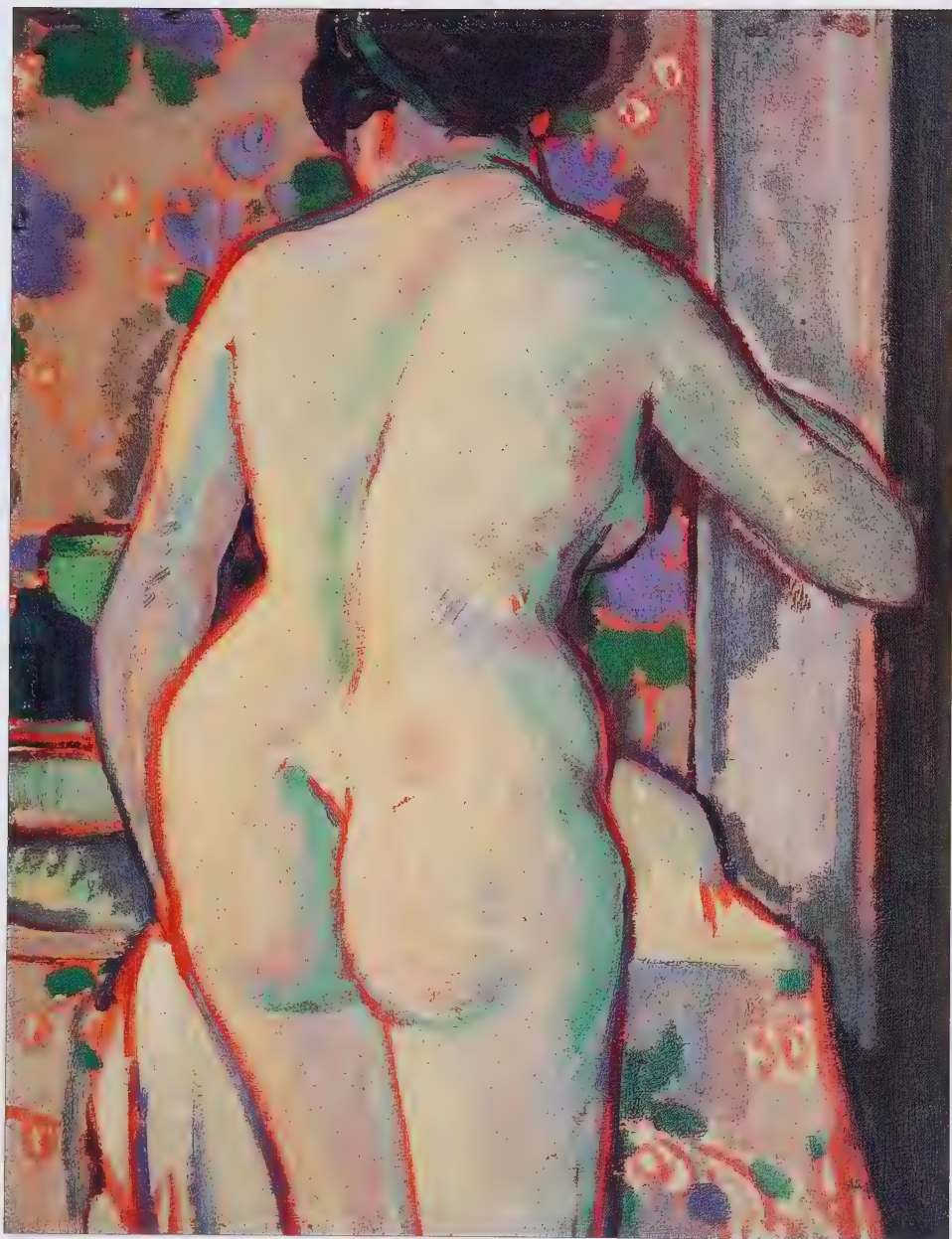


Plate 16 *La Toilette*



Plate 17 *Afternoon Tea, Châteauneuf, Paris*



Plate 18
Untitled Beach Scene



Plate 19
Beach at Royan, France

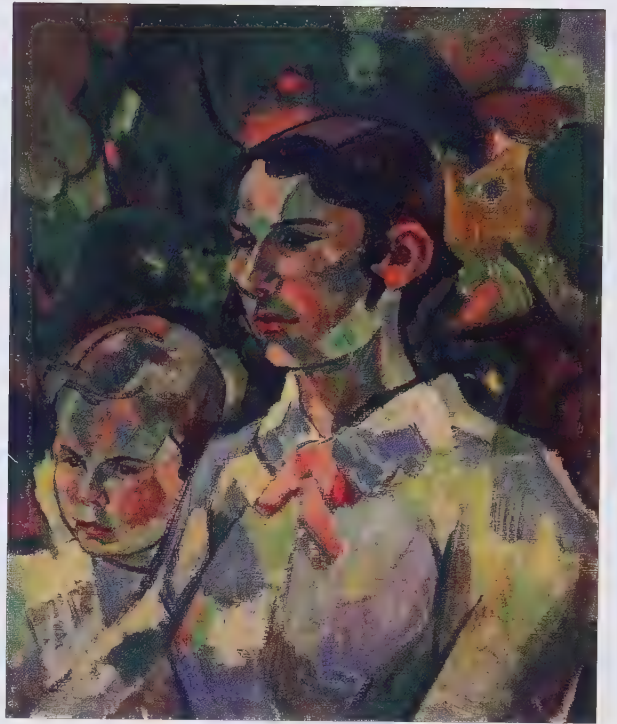


Plate 20 *The Sisters*

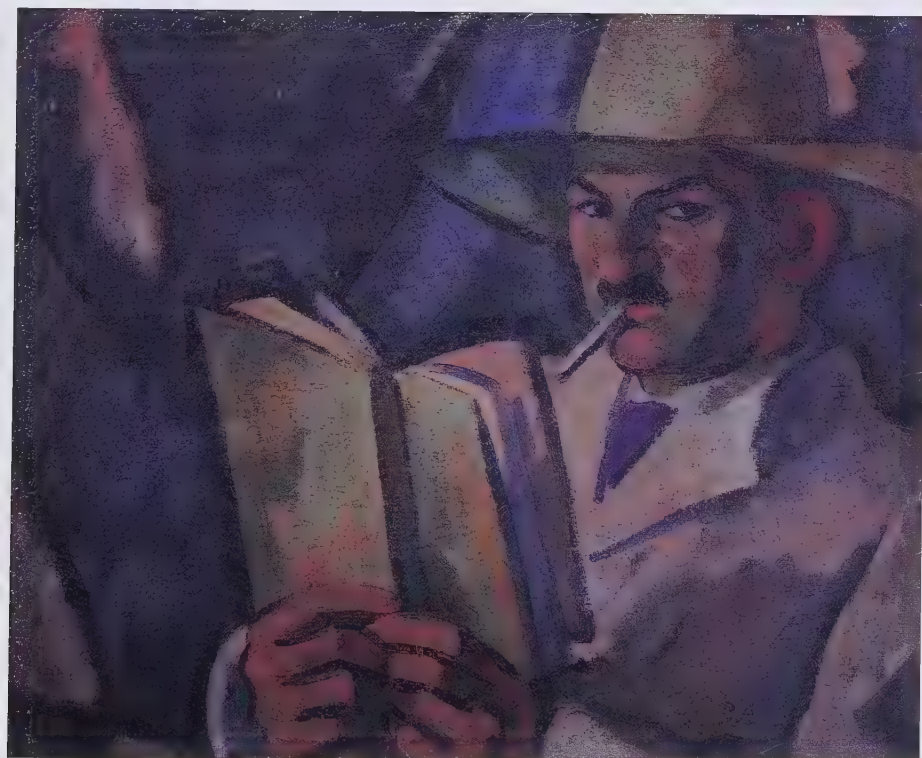


Plate 21
Portrait of O. Raymond Drey



Plate 22 *In the Rue de la Gaieté, Paris*

ENDNOTES

1. Holbrook Jackson, "Personal Expression in Paint: The Work of Estelle Rice," *Black & White*, 11 March 1911, p. 341.
2. Rice gave her birth year as 1879; however, 1877 is established by census registers and family records kept by Rice's sister, Alice Rice Rhoads. The artist had been named Anna but adopted Anne as her professional name.
3. Rice to O. Raymond Drey, postmarked 23 April 1918, artist's papers, collection of the artist's family. All of Rice's letters and other papers, unless otherwise noted, are from this collection.
4. Anthea Callen, writing on women's involvement with craft and the jobs considered appropriate for genteel women in Victorian England, notes: "The work had to reflect woman's limited and 'special' feminine capabilities, and thus, on a deeper and less obvious level, minimise the threat to male dominance and to the stability of the social structure as a whole." See Callen, *Women Artists of the Arts and Crafts Movement 1870-1914* (New York: Pantheon Books, 1979), p. 22. Also see Helen Goodman, "Women Illustrators of the Golden Age of American Illustration," *Woman's Art Journal* VIII (Spring/Summer 1987), pp. 13-14.
5. Rowland Elzea discusses the overlap of activity between easel painting and illustration and provides an extensive list of easel painters and muralists who also worked as illustrators. See Elzea, *The Golden Age of American Illustration 1880-1914* (Wilmington, DE: Wilmington Society of the Fine Arts, 1972), p. 9, catalogue for the exhibition of the same title held at the Delaware Art Museum, September 14-October 15, 1972.
6. An honors list indicating she also received second place in the Mrs. George S. Crozer Prize for best work in modeling appears in the graduation exercises program, p. 6. This program for the June 4, 1897 Pennsylvania Museum and School of Industrial Art's commencement is in the Library Collection of the University of the Arts, Philadelphia.
7. Whitney Chadwick, *Women, Art, and Society* (London and New York: Thames and Hudson, 1990), p. 236.
8. See n. 22.
9. All four studied at the Pennsylvania Academy. On these artists, see Goodman, pp. 15-18; 19-20.
10. "Afternoon Life Drawing" appears only rarely in the Academy's Student Register for 1899-1900. The fee Rice paid matches that of the full Women's Afternoon Life track.
11. Information on Rice's teachers comes from catalogue listings identifying instructors for specific courses. This is a reliable source, since the minutes of the Academy's Committee on Instruction give no indication courses were traded informally among faculty or that adjunct professors were brought in other than for special lectures or to replace an individual on leave.
12. The term "special course" applied both to extra courses, added to satisfy interests or scheduling needs of groups of students, as well as to course track components taken individually.
13. For women's experiences at the Academy, see Christine Jones Huber, *The Pennsylvania Academy and Its Women: 1850 to 1920* (Philadelphia: Pennsylvania Academy of the Fine Arts, 1974), catalogue for the exhibition of the same title held at the Pennsylvania Academy of the Fine Arts, May 3-June 16, 1973.
14. During Rice's attendance in 1899, the Academy hired Clark to provide assignments in illustration and brought him from New York to conduct three critiques. This offering was open to interested students taking Composition, a required class for the Women's Afternoon Life track, in which Rice was then enrolled.
15. See Rice's illustrations for Laurence Housman's story "Blind Man's Buff," *Collier's* XXXIII (14 May 1904), pp. 21-23.
16. See Rice's headpieces for "Blind Man's Buff" (p. 21) and Guy Wetmore Carryl's story "The Quarrel," *Collier's* XXXIII (9 July 1904), p. 12 and the cover designs for the *Saturday Evening Post* discussed below.
17. Diary notes section, unpaginated.
18. Anne Estelle Rice, "Les Ballets Russes," *Rhythm* II (August 1912), p. 107.
19. Anne Estelle Rice, "Memories of Katherine Mansfield," *Adam: International Review*, no. 300 (1963-65), p. 77. The essay, illustrated with Rice's scratchboard drawings, was completed by the artist in 1959, shortly before her death.
20. Rice described Mansfield as having "a painter's eye for colour and design." Rice, "Katherine Mansfield: A Portrait" in *Katherine Mansfield in Letters and Works* (London: New Zealand House, 1958), p. 5, catalogue for the exhibition of the same title held at New Zealand House, April 25-May 16, 1958.
21. The artist's sketchbook is inscribed "Étapes August '07" and contains, in addition to drawings labeled *Paris-Plage* and *Le Touquet*, sketches of Fergusson and a less positively identifiable Peploe. Fergusson's autobiographical notes, recorded in later years, contain the reference "Paris with A.E.R. after 1907?" Untitled Notes, 1959, p. 23, The Fergusson Gallery Archive, Perth & Kinross Council, Scotland. All subsequent references to these notes, unless otherwise indicated, are from this collection.
22. In a memoir of Fergusson, Margaret Morris claims an American artist (identifiable as Rice from other background information) had informed him "at her art school she had been told that she would never become a painter in oils." According to Morris, Fergusson responded that he would turn her into a first-class painter and succeeded. See Margaret Morris, *The Art of J.D. Fergusson: A Biased Biography* (Glasgow and London: Blackie & Son Limited, 1974), pp. 55-56. Given Rice's advancement to the Pennsylvania Academy's Day Life and Head course and Chase's well-known sympathy and support for women students, one wonders from whom such discouraging comments came and how significant they were for Rice, especially if she did not intend to become a painter at the time. Fergusson's importance in the genesis and development of Rice's career is indisputable; yet the story of his helping someone realize a seemingly hopeless ambition to become a painter—and a highly successful one at that—is extremely useful in enhancing the legend of Fergusson as great man in Morris's admittedly "biased biography."
23. He also showed in 1907 and 1908 at the salon of the Société Nationale des Beaux-Arts, a moderately progressive exhibiton society that favored broad-brushed art and Whistlerian tonalism.
24. Thirteen artists from the United States and Canada, five of them women, are listed (one, Katharine Kimball, is only noted as a Sociétaire within the body of the catalogue). The list also includes Alfred Maurer and John Marin, elected in 1906 and 1909 respectively.

25. Frantz Jourdain with Robert Rey, *Le Salon d'Automne* (Paris: Les Arts et le Livre, 1928), p. 58, 71.
26. Jourdain, p. 56.
27. Morris, p. 66.
28. Rice to Jo Davidson, 30 November 1949, Jo Davidson Papers, Manuscript Division, Library of Congress, Washington, D.C.
29. J.D. Fergusson, "Memories of Peploe," *The Scottish Art Review*, n.s., VIII, 3 (1962), pp. 10-11.
30. Fergusson, Manuscript, "Bio—Antibes [1960]," p. 4. Fergusson's wording, which differs from Morris's quote (p. 63), makes it clear that this was a practice of his.
31. William Zorach, *Art Is My Life: The Autobiography of William Zorach* (Cleveland and New York: World Publishing Company, 1967), p. 23. Fergusson managed La Palette for Jacques-Emile Blanche in 1910-11, a period when Zorach and Carr studied there under the Scottish artist. See Maria Tippet, *Emily Carr: A Biography* (Toronto, Oxford, and New York: Oxford University Press, 1979), p. 88. Fergusson is described as teaching at La Palette on a more limited basis in 1907, the year he met André Dunoyer de Segonzac at the school. See Andrew McLaren Young, *J.D. Fergusson 1874-1961: Memorial Exhibition of Paintings and Sculpture* (London: Arts Council of Great Britain, Scottish Committee, 1961), p. 10, catalogue for the exhibition of the same title held at the Royal Scottish Academy in Edinburgh, November 11-December 2, 1961; Roger Billcliffe, *J.D. Fergusson 1874-1961* (London: Fine Art Society, 1974), [p. 4], catalogue for the exhibition of the same title held at the Fine Art Society, September 10-October 4, 1974; and Elizabeth Cumming's essay "Colour, Rhythm and Dance: the Paintings and Drawings of J.D. Fergusson and his Circle," in Cumming, ed., *Colour, Rhythm & Dance: Paintings & Drawings by J.D. Fergusson and His Circle in Paris* (Edinburgh: Scottish Arts Council, 1985), p. 7, catalogue for the touring exhibition of the same title first held at the Glasgow Art Gallery and Museum, September 6-October 13, 1985.
32. O. Raymond Drey, untitled notes, artist's papers.
33. There is no evidence that Fergusson and Peploe accompanied Rice when she went to Corsica in early 1913. She may also have worked alone in Saint-Palais-sur-Mer, near Royan, in the summer of 1912.
34. Rice to Drey, 1 October 1912.
35. John Middleton Murry, *Between Two Worlds: An Autobiography* (London: Jonathan Cape, 1935), pp. 135; 145-46; 153-57. Murry's 1935 text may be the first to link adoption of the term "rhythm" in period discussion of art with the presence of the Ballets Russes in Paris (p. 156).
36. Rice's work does not appear among the *Blue Review's* illustrations, which were limited to a frontispiece. For an overview of *Rhythm's* pictorial contents, see Malcolm Easton, "Anne Estelle Rice and the artists of *Rhythm*," in Easton, ed., *Anne Estelle Rice (1979-1959)* (Hull, England: University of Hull, 1969), unpaginated appendix, catalogue for the exhibition of the same title held at the University of Hull, January 27-February 15, 1969. Malcolm Bradbury examines the journal's writings in "The Little Magazine-I: *Rhythm* and the *Blue Review*," *London Times Literary Supplement*, 25 April 1968, pp. 423-25. See Sheila McGregor on both textual and visual contents in "J.D. Fergusson and the Periodical '*Rhythm*,'" in Cumming, pp. 13-17.
37. Arthur Crosswaite, "Songe d'Été," *Rhythm* I (Summer 1911), p. 13.
38. Murry, p. 129-30. Fergusson recalled those evenings, when Fort presided over a gathering of poets (Fergusson, Manuscript, "Bio—Antibes Aug. 25th 1960," p. 3). Important here, too, was Fergusson's and Peploe's early interest in such writers as Oscar Wilde, Arthur Symonds, George Moore, and Walter Pater ("Memories of Peploe," p. 10). Jo Davidson and Georges Banks were great admirers of Wilde, Davidson admiring Pater as well. See Davidson, typed draft for his 1951 autobiography *Between Sitzings*, p. 45, Davidson Papers; and Davidson, catalogue introduction to his "Exhibition at the Galleries of the New York Co-operative Society," January 18-February 5, [1910], [p. 22].
39. In a review of *Les Bandeaux d'Or* appearing in *Rhythm* I (Spring 1912), p. 36, Murry writes, "the names of those who collaborate...are portentous." He cites Emile Verhaeren, Henri de Régnier, René Ghil, Francis Vièlè-Griffin, and Jules Romains, adding, "the list seems to comprise all the writers in whose work one is really interested." In *Rhythm's* August 1912 number, its correspondent on French poetry, Tristan Derème, praises the Abbaye for its expressive, direct style, as well as for a "sociological lyricism [emphasis mine]," dedicated to exploring the "contiguity of individuals in time and space and its consequences" ("Lettre de France: II. Esquisse de la Poésie Française Actuelle," p. 115). I am grateful to Daniel Robbins, who first directed my attention to possible connections between the Abbaye and *Rhythm*. On the Abbaye and its links to Modernist painting, see Daniel Robbins, "From Symbolism to Cubism: The Abbaye de Créteil," *Art Journal* XXIII (Winter 1963-64), pp. 111-116 and "Sources of Cubism and Futurism," *Art Journal* XLI (Winter 1981), pp. 324-327. See, too, David Cottingham, "Henri Le Fauconnier's *L'Abondance* and Its Literary Background," *Apollo*, n.s. (February 1977), pp. 129-130.
40. On the Union and its journal, see Jonathan David Fineberg, ed., *Les Tendances Nouvelles (1904-14)*, 4 vols. (New York: Da Capo Press, 1980), especially the introduction, vol. 1, p. v-xviii. See also by Fineberg, "*Les Tendances Nouvelles*, the Union Internationale des Beaux-Arts, des Lettres, des Sciences et de l'Industrie and Kandinsky," *Art History* II (June 1979), pp. 221-230.
41. Michael Sadler, "Fauvism and a Fauve," *Rhythm* I (Summer 1911), p. 14, 18. The drawing was based upon a now-lost Rice painting. Two Scheherazade subjects were among the oils Rice brought to the United States in 1914-15 and which have since disappeared. The paintings were inspired by the Ballets Russes' production of the same name, presented in Paris in 1910 and again in 1911.
42. "Aims and Ideals," *Rhythm* I (Summer 1911), p. 36. Several other writers contributing to *Rhythm*, including Gilbert Cannan, Frederick Goodyear, and Holbrook Jackson, express similar views.
43. See, for example, in the first Post-Impressionist exhibition catalogue, the section on Matisse and his contemporaries. This text states that the Modernist treats "abstract design as his principle of expression," and, like the primitive or child, rather than attempting to represent "what the eye perceives,...put[s] a line around a mental conception of an object." [Desmond McCarthy and Roger Fry, "The Post-Impressionists," *Manet and the Post-Impressionists* (London: Ballantyne & Co., 1910), pp. 11-12, catalogue for the exhibition of the same title held at the Grafton Galleries, November 8, 1910-January 5, 1911.
44. Huntly Carter, *The New Spirit in Drama and Art* (London: Frank Palmer, 1912), p. 25.
45. Some examples of this approach are found in *The Incoming Tide* (circa 1910), sold by

James R. Bakker Antiques, Cambridge, MA, November 18, 1990, lot 130 (reproduced), based directly on a Royan picture postcard in the artist's possession; a landscape in watercolor (circa 1918) based upon a watercolor view of the bridge at West Looe, Cornwall (1918) but departing substantially from its topography; and an untitled oil of a stream and bridge in a park (circa 1945), composed from on-the-spot drawings but enhanced with invented background buildings. The last three works are owned by the artist's family.

46. On Fergusson's work, see the aforementioned catalogues by Andrew McLaren Young, Elizabeth Cumming, and Roger Billcliffe, as well as Billcliffe, *The Scottish Colourists: Cadell, Fergusson, Hunter, Peploe* (London: John Murray, 1989); and Sheila McGregor, "J.D. Fergusson: The Early Years, 1874-1918" (Master's thesis, Courtauld Institute of Art, 1981).

47. Titles of some of the works Rice showed at the 1908 Salon d'Automne—*Sur la Falaise*, *Les Promenades*, *Sous les Arbres* and *Le Concours du Sable*—evoke features associated with Saint-Georges-de-Didonne. The resort was particularly known for its tree-shaded promenade, which overlooked a popular section of beach.

48. Paintings by Fergusson of around 1907 which offer comparable features in subject and style include *The Quartier, Paris* (City of Manchester Art Gallery), *The Café in the Park* (Private Collection, United Kingdom), and *Armenonville*, reproduced in *Colour VIII* (June 1918), p. 99. The last work may be identical to a painting of the same title which Fergusson exhibited in 1908. Both the Pavillon d'Armenonville and Château Madrid were fashionable Bois de Boulogne cafés.

49. For Post-Impressionist and Fauve exhibitions held in 1907-08, see the documentary chronology in Judi Freeman, *The Fauve Landscape* (New York: Abbeville Press, 1990), pp. 99-115.

50. See his painting *Montgeron* (1909, Glasgow Art Gallery and Museum).

51. A good example is *The Restaurant* of around 1912-13 (Collection of the artist's family). This painting was reproduced in *Colour XI* (August 1919) to illustrate the article "About Anne Estelle Rice" by "Tis" (Charles Marriott).

52. The symbol is included in at least one earlier work, *Afternoon Tea* (circa 1908). There, it is difficult to make out the image, its tentativeness perhaps reflecting Rice's experimentation with its

use. The eye may, however, have been added when the painting was shown at the Salon of the Union Internationale des Beaux-Arts, des Lettres, des Sciences et de l'Industrie, probably in 1910 (see n. 60).

53. Anthea Callen, *Techniques of the Impressionists* (Seacaucus, NJ: Chartwell Books Inc. for QED Publishing Limited, 1982), p. 62, 63.

54. Fergusson, who had an early-developed interest in illustration, produced posters for Wanamaker's in later 1908-09. See Morris, pp. 56-59.

55. A drawing that is compositionally quite close exists in a sketchbook used at Royan. Malcolm Easton, who dates the painting to 1910, indicated that the work was thought to represent Bandal (see the Hull catalogue, no. 5). However, I have found no evidence Rice visited the Mediterranean before winter 1912-13.

56. Rice, "Les Ballets Russes," p. 107. The review cited was written by Michael Sadler and appeared in *Rhythm's* Autumn 1911 number.

57. Rice to Fergusson, 18 May 1950, Fergusson Gallery Archive.

58. Theodore Dreiser, "Ellen Adams Wrynn," *A Gallery of Women* (New York: Horace Liveright, 1929), pp. 133-178. On Dreiser's portrait and the extent to which it accurately represents Rice's nature and the circumstances of her career, see my article "Anne Estelle Rice: Theodore Dreiser's 'Ellen Adams Wrynn,'" *Woman's Art Journal XIII* (Fall 1992/Winter 1993), pp. 3-11.

59. Dreiser, "Ellen Adams Wrynn," pp. 162-63.

60. "Larges, éclatantes dans d'audacieux coloris: telles sont les toiles de Mme. Rice" (Henry Breuil, "Le Salon Unioniste," *Les Tendances Nouvelles*, no. 49 [August 1910], reprinted in Fineberg, ed., *Les Tendances Nouvelles*, vol. III, p. 1160). Breuil's description, apt for Rice's mature Fauve work, applies less well to the more Manet-like *Afternoon Tea*, the artist's only known piece bearing a Union Salon label. The address noted on the label precludes the painting's having been exhibited before 1909. In 1910 the Salon had accepted unusually large numbers of works by individual artists; *Afternoon Tea* could easily have been overlooked among Rice's other, more exuberantly colored oils.

61. Sadler, "Fauvism and a Fauve," p. 17.

62. Areas Rice fills with small circles to describe leaves or flowers (fig. 19, plate 14) also recall

Kandinsky's style in paintings and prints. Another possible reflection of influence from the Russian artist and his followers appears in still lifes of around 1910 (plate 8) in which flowers are spottily daubed in, their bright colors surrounded by dark contours or deep-toned areas. Rice had opportunity to see Kandinsky's art at the Salon d'Automne; the Indépendants; the Union's Salons (it was also reproduced in *Les Tendances Nouvelles*); and at the Salons of the Allied Artists Association in London. Fergusson, in autobiographical notes listing people and events important in his Paris years, jotted Kandinsky's name next to a reference to the Salon des Indépendants (Fergusson Gallery Archive). Another, more indirect means of influence was through the art of Marguerite Thompson, who visited Munich in the summer of 1910 and whose subsequent work shows evidence of contact with the Kandinsky circle. See Roberta Tarbell, *Marguerite Zorach: The Early Years 1908-1920* (Washington, D.C.: National Collection of the Fine Arts, 1973) p. 19. Sadler visited Kandinsky in Murnau in the summer of 1912, remained in correspondence with the artist and translated his *Über das Geistige in der Kunst* into English in 1914. He had read the text by spring of 1912, for he discusses it in some detail in a *Rhythm* issue of that time. Sadler emphasizes Kandinsky's belief that art's mission is "to harmonize the inneres klang of external nature with that of humanity," an idea that would have appealed strongly to Rice. See Michael T. H. Sadler, "After Gauguin," *Rhythm I* (Spring 1912), p. 24.

63. Rice, "Les Ballets Russes," p. 108.

64. Rice's white-clad, back-turned figure recalls imagery by Norwegian Symbolist Edvard Munch, who was obsessed with the theme of nascent sexuality in girls. Significantly, Rice's figure, arm extended, is a more active agent than most of Munch's girls and women. Munch exhibited at the Indépendants in 1908 and again in 1910 and 1912. Rice's treatment of the figure in related drawings is decidedly less Munch-like, which suggests a 1912 date for the painting, since there was a room of Munch's work at the 1912 Sonderbund Exhibition (Cologne), which Rice may have visited because of the *Rhythm* artists' participation in the show. Munch's *Four Girls on the Bridge* (1905), which offers a number of parallels to *The Fountain*, was illustrated in the exhibition catalogue.

65. Rice to Drey, early January 1913, artist's papers. The letter fragment is datable in part through Drey's use of Rice's concept and language

(he writes of “see[ing] nature in large masses and pregnant shapes”) in a review of the New English Art Club exhibition for *Rhythm*’s January 1913 issue. Rice may have returned to Corsica in the summer of 1913, when she traveled with Fergusson and Peploe to Cassis in the south of France.

66. Ibid.

67. James Gibbons Huneker, *Promenades of an Impressionist* (New York: Charles Scribner’s Sons, 1910), p. 96.

68. Like the *Rhythm* circle works, the El Grecos did not appear in the catalogue. The *Rhythm* artists’ invitation to participate, mentioned in *Rhythm* II (June 1912) p. 36, may have come too late for their inclusion in the catalogue. Rice’s painting *Les Anémones* (plate 9) at one time bore a label for the exhibition. Rice listed this work and five other pieces (present locations unknown) under the heading “Cologne Exposition été 1912” in her exhibitions record.

69. Rice to Theodore Dreiser, 31 August 1913, Dreiser Archive. Special Collections, University of Pennsylvania Library. All of Dreiser’s papers, unless otherwise noted, are from this collection.

70. Rice, “Les Ballets Russes,” p. 107. Bakst exhibited at the Salon d’Automne in 1907, 1908, and 1911 and became a Salon Sociétaire. His costume designs were also featured in a group exhibition on Russian theater held at Bernheim-Jeune’s in 1910; the following year he had a solo exhibition at Paris’s Museum of Decorative Arts. In 1911 *Art et Décoration* and *l’Art Décoratif* featured extensive articles on the designer.

71. Ibid., pp. 106–10, with additional Ballets Russes subject drawings appearing as tailpieces, p. 84, 105; as a full-page drawing on p. 93; and as an inserted plate, p. 117. Although Rice continued to be listed as a writer on theater, she produced no other essays for *Rhythm*. The artist’s papers include a business card identifying her as a Paris theater correspondent for the British publication *The New Age*, edited by A. R. Orage; however, no articles by Rice appear in its pages. Work on the Wanamaker murals probably left Rice with little time to write. She may also have concluded that the *Rhythm* article had provided a complete exposition of her views on the relationship of theater and visual art. In 1914 Rice illustrated an article on the Ballets Russes by O. Raymond Drey, which appeared in the May 23 issue of the *New Weekly*, a British publication.

72. Ibid., p. 108. The artist’s papers include a note from Bakst to Gabriel Astruc dated June 4, 1912, giving Rice permission to circulate freely at the Ballets Russes—undoubtedly to facilitate her *Rhythm* essay.

73. Good overviews of these tendencies are provided by Marianne Martin, “Modern Art and Dance: An Introduction” and Iris M. Fanger, “The Changing Space of Theater” (also see entries to 1906–13, pp. 119–120, in Jane P. Lempereur’s “Selective Chronology”) in Martin et al., *Art and Dance: Images of the Modern Dialogue, 1890–1980* (Boston: Institute of Contemporary Art, 1982), pp. 11–71, catalogue for the exhibition of the same title held November 9, 1982–January 8, 1983. See, too, Cumming, especially the editor’s own essay, pp. 10–11 and John Drummond, “A Creative Crossroads: The Revival of Dance in Fergusson’s Paris,” pp. 18–23.

74. Holbrook Jackson, “Pavlova and the Dancing Spirit [1910],” *Romance and Reality: Essays and Studies* (New York: Mitchell Kennerley, 1912), pp. 184–85.

75. Laurence Binyon, “The Return to Poetry,” *Rhythm* I (Spring 1912), p. 2. Jessie Dismorr’s drawing for the autumn 1911 issue, depicting Isadora Duncan onstage, produces a similar effect through its angular shapes and abrupt tonal contrasts. Sheila McGregor suggests the *Rhythm* artists developed a style emphasizing extremes of black and white because of the limitations of the less-expensive line block in rendering half-tones. (See McGregor, “J. D. Fergusson: The Early Years,” p. 82.) This factor would certainly have reinforced the illustrators’ predilections as Modernists.

76. Huntly Carter, “An International Symposium on the Art of the Theatre,” supplement to *The New Age*, 2 March 1911, p. 5. This article consists of reprinted letters to Carter on the subject of contemporary theater written by several individuals, including Fergusson.

77. Carter was a regular contributor to *The New Age* and, from at least 1911, an acquaintance of Rice and Fergusson. In a May 1911 *New Age* review of that year’s *Indépendants*, he described Rice’s work as “musical material in paint” and an illustration of “the latest technical notions free from clichés and illiteracy.” Cited in J. B. Bullen, *Post Impressionists in England: The Critical Reception* (London and New York: Routledge, 1988), p. 225.

78. Carter, *The New Spirit*, p. 217–19. Carter reproduces *Nicoline* in color under the title *Study* (opposite p. 44). This painting (present location unknown) was among the works Rice brought to America in 1914 and which subsequently came into Dreiser’s keeping. It appears in a 1923 photograph on the wall of his New York apartment (Dreiser Archive).

79. Ibid., pp. 4, 5, 7–8, 47.

80. Rice was probably familiar with Delaunay’s color disks (see below, n. 104), although her treatment here probably owes as much, if not more, to Bakst’s circular pattern designs.

81. Carter, *The New Spirit*, pp. 217–18.

82. The woman/nature association has been discussed at length in feminist literature, which finds in it—particularly when linked with a male/culture association—a means of devaluing women. An important early investigation of the topic is Sherry B. Ortner’s “Is Female to Male as Nature Is to Culture?” in *Women, Culture and Society*, Michelle Zimbalist Rosaldo and Louise Lamphere, eds. (Stanford, CA: Stanford University Press, 1974), pp. 67–87. For a brief history of what Linda Nochlin calls the “fruit or flower-breast metaphor,” see Nochlin, “Eroticism and Female Imagery in Nineteenth-Century Art,” in *Woman as Sex Object: Studies in Erotic Art, 1730–1970*, *Art News Annual* XXXVIII. Thomas B. Hess and Linda Nochlin, eds. (New York: Newsweek, Inc., 1972), p. 11. Carol Duncan discusses the woman/nature analogy and its implications for male Modernists in “Virility and Domination in Early Twentieth-Century Painting” in *The Aesthetics of Power: Essays in Critical Art History* (Cambridge and New York: Cambridge University Press, 1993), pp. 93–96.

83. Current location unknown; sold by Christie’s, London, November 6, 1981, lot 193. The painting was inscribed “Paris ‘11,” the inscription probably added when the artist presented the oil to Holbrook Jackson, who had written on Rice’s work in *Black & White* (see n. 1).

84. She must have been extremely satisfied with her conception, for the drawing appears again in the British magazine *The Apple* II, 2 (1921/22), p. 89.

85. Exhibited at the 1907 Salon d’Indépendants under the title *Tableau III, Matisse’s Blue Nude* was the subject of much controversy. The painting was purchased by Leo Stein in 1908 and is now in the collection of the Baltimore Museum of Art.

86. "American Artist Illustrates the Beauty of Angles," *New York Times*, 4 December 1910, sec. 3/4, p. 4. A similar statement appears in a Philadelphia *Evening Bulletin* article entitled "Pennsylvanian's Weird Art: Miss Rice Has an Extraordinary Picture at the Paris Salon," 23 December 1910 (Clipping, Artist's Papers). Both newspapers give the painting's size as 4 x 8'; however, reproductions suggest it was closer to the measurement of 57" x 73" (4.75' x 6.08') listed on a customs form. This substantial-sized oil was another of the paintings that came into Dreiser's possession, remained in the writer's family for some years, and are now lost. The *Times*' reference to a "new school of angles" raises the possibility that critics had associated its treatment of shape with Cubism, which had begun to attract attention as a style. However, no faceting occurs in the painting's figures (it is difficult to tell from published photographs how the background was treated), and none of Rice's other known works of around 1910 exhibits Cubist features. The composition's frieze of angular figures may derive in part from Gauguin's painting *Ta Matete* (1892, Öffentlicher Kunstsammlung, Basel), included in the 1906 Gauguin retrospective at the Salon d'Automne and perhaps still available in Paris (it was in Germany by 1912). Rice admired Gauguin, whose Tahitian women, depicted with fruit and flowers, would have been an important source for her art.

87. Rice, "Les Ballets Russes," p. 108.

88. The painting contrasts strongly with Fergusson's less individualized treatment in the oil *The Spotted Scarf* (circa 1909, Collection of Lord and Lady Irvine, London), where the subject wears the same blue hat with pink flower. A number of Fergusson's portraits of Rice do, however, show more distinctive facial features and suggest through expression and pose her humor and confidence. Other Rice self-portraits, though not identified as such, appear in the oil *The Restaurant* (circa 1912, Collection of the artist's family), in the younger woman on the right, and a drawn head published in *Rhythm* XIII (February 1913), p. 409.

89. Nochlin, p. 11.

90. Rosemary Betterton, "How do Women Look? The Female Nude in the Work of Suzanne Valadon," in Betterton, ed., *Looking On: Images of Femininity in the Visual Arts and Media* (London and New York: Pandora, 1987), p. 233 and Betterton's introductory comments to section

four, "New Images for Old: The Iconography of the Body," p. 204. Griselda Pollock, too, underscores the difficulty of speaking in an entirely new voice, as she examines Paula Modersohn-Becker's attempts to fuse the genre of the artist's self-portrait with Gauguin's nude-as-natural-woman. Modersohn-Becker, Pollock observes, had to fall back upon existing models, since "an alternative iconographic tradition did not yet exist." (Pollock, "What's Wrong with Images of Women," in Betterton, pp. 47-48). Among other women depicting the female nude in this period are Kathleen McEnery, Fergusson pupils Marguerite Thompson and Jessie Dismorr, Emilie Charmy, and Jacqueline Marval. On the last two artists and the complexities involved in interpreting women artists' depictions of the female nude, see Gill Perry, *Women Artists and the Parisian Avant-Garde: Modernism and 'feminine' art, 1900 to the late 1920s* (Manchester, England and New York: Manchester University Press, 1995), especially pp. 118-136.

91. *Art et Décoration* XXXII (November 1912), p. 143 and *International Studio* XLIX (March 1913), p. 69. The reproduction shows the painting as it looked when exhibited. Between that time and its completion, Rice altered a number of areas.

92. She probably brought with her works she exhibited that fall in the Seventh Annual Philadelphia Water Color Exhibition, co-sponsored by the city's Water Color Club and the Pennsylvania Academy.

93. The author's search with staff of storage areas in 1986 did not locate the works. Two outside warehouses in which they might have been stored no longer exist.

94. Six of the panels are illustrated in *The Golden Book of the Wanamaker Stores: Jubilee Year, 1861-1911*, 2 vols. (Philadelphia: John Wanamaker, 1911), vol. 2, between pp. 170-71.

95. Rice admired Beardsley's art and purchased a book of his work from the Ashnur Gallery in November 1913, as noted in an account statement in the artist's papers.

96. Maude Howe Elliott, ed., *Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893* (Paris and New York: Goupil & Co., 1893), p. 25.

97. Nancy Mowll Mathews, *Mary Cassatt* (New York: Harry N. Abrams in association with the National Museum of American Art, 1987), pp. 86-89.

98. The menu identifies the sketch as the decorative panel itself, which suggests it accurately represents the mural's colors.

99. "Mr. Wanamaker's Cornerstone Address, [June] 1909," reprinted in *Golden Book*, 1911 ed., p. 119. The salon in question, which his comment suggests he toured, was undoubtedly the Salon d'Automne of 1908. Margaret Morris indicates that Wanamaker spoke with Fergusson in Paris and invited the artist to work for him around this time (Morris, pp. 57-59). That Salon, the first in which Rice participated, had contained a large representation of Matisse's work, including a decorative panel for a dining room. The exhibition also featured a set of decorations by Maurice Denis for Russian collector Ivan Morosov's home.

100. "Art," *Golden Book of the Wanamaker Stores*, p. 254. Rodman Wanamaker sent Saÿen and his wife, fashion illustrator Jeannette Hope, to Paris in late 1906 to produce catalogues and posters for the Philadelphia and New York stores. Hope, like Rice, also sent back fashion illustrations for the *North American*. See Adelyn Breeskin, *H. Lyman Saÿen* (Washington, D.C.: Smithsonian Institution Press, 1970), p. 14, 34, catalogue for the exhibition of the same title held at the National Collection of the Fine Arts, September 25-November 1, 1970. Although no mention of Saÿen occurs in Rice's papers, and Rice's son, David Drey, could not recall Rice's knowing the Saÿens, she must have been acquainted with the couple. In addition to the Wanamaker/*North American* connections, Rice, Saÿen, and Hope studied at the Pennsylvania Academy at the same time; Rice and Saÿen had the same Philadelphia business address in 1903-1905; and Saÿen showed regularly at the Salon d'Automne from 1909.

101. *North American*, 2 November 1909, p. 11; 19 October 1909, p. 11.

102. *North American*, 8 January 1914, p. 11.

103. Rice and Fergusson contributed illustrations for Francis Carco's 1913 volume of poems, *Chansons Aigres-Douces*, along with Segonzac; another Gleizes-Metzinger associate, Luc-Albert Moreau; and Jean Hess.

104. Rice mentions an invitation she had received from Delauney to come visit him in the country in a letter to Drey datable to spring 1913; he is also mentioned familiarly in another letter to Drey of February 5, 1915. In a sketchbook Rice used between 1912 and 1914, she inscribed the title of one of Delauney's works. *Le Dirigeable et*

la Tour (1909), included in the Doré Galleries' 1913-1914 "Post-Impressionist and Futurist Exhibition," in which Rice participated.

105. Drey, "Anne Estelle Rice," in Easton, unpaginated.

106. O. Raymond Drey, "Cubists at the Grafton," *Rhythm* II (February 1913), pp. 419-423. The article opens with a quote from Gleizes's and Metzinger's text *Du Cubisme*. On Rice and Drey's relationship, see Nathanson, pp. 6-8.

107. Letters, Rice to Drey, postmarked 9 April 1918 and 29 April [1918].

108. It contains Cubist drawings and sketches of a dining room and kitchen, with colors inscribed. Rice accepted Drey's marriage proposal in the fall of 1913, and subsequent letters to him reveal her interest in planning their home surroundings, including color schemes.

109. Drey, "Anne Estelle Rice," in Easton, unpaginated.

110. These were a volume of poems by Robert Nichols, *The Budded Branch*, which had a separate edition of hand-colored illustrations, and *New Paths: Verse Prose and Pictures 1917-1918*, which Beaumont edited with Michael Sadler.

111. Rice to Dreiser, 10 May 1913, Dreiser Papers.

112. Rice to Drey, postmarked 27 October 1913. In a section entitled "The Futurists," Paul Konody writes: "But in the last few years Post-Impressionism has taken firm root among British artists, the most notable group being the painters and illustrators connected with the magazine *Rhythm* (Peploe, Fergusson, Anne Estelle Rice, etc.) and the so-called 'Camden Town group.'" Paul George Konody, "Painting, Sculpture and Architecture," in Hugh Chisholm, ed., *The Britannica Year-Book 1913* (London and New York: Encyclopaedia Britannica Company, 1913), p. 243.

113. Rice to Drey, postmarked 9 February 1915.

114. Ten of the Holley paintings were discovered still in Bertha Holley's possession by Drey and Miss Armason Harrison in the late 1960s, and an additional seven were located during preparations for this exhibition.

115. In a letter to Drey postmarked July 23, 1920, Rice expresses doubts about an exhibition possibility materializing, for "if Roger Fry is connected I fear that will put the lid on it." S. K. Tillyard sees the problem as originating in the two sides' claims to defining Modernism. In his essay on Rice of 1911, Sadler had proposed the word "Fauvism" to replace Fry's term "Post-Impressionism," which he described as "futile and misleading." He also identified rhythmic effect as Modernism's central concern in contrast to Fry's and Desmond McCarthy's emphasis, in the first Post-Impressionist exhibition catalogue (1910-11) on expressing a subject's essence. In her text *The Impact of Modernism: Early Modernism and the Arts and Crafts Movement in Edwardian England* (London and New York: Routledge, 1988), p. 182, Tillyard argues that this conflict explains the *Rhythm* group's absence from Fry's 1912 Post-Impressionist exhibition, having either not been invited or having rejected the invitation. Frank Rutter, a Fergusson circle ally, excluded Fry, Duncan Grant, and Vanessa Bell from his 1913-14 "Post-Impressionist and Futurist Exhibition" at the Doré Galleries. He also ignores them in his 1922 book *Some Contemporary Artists*.

116. Rice was acquainted with two Vorticist artists: the group's leader, Wyndham Lewis, and sculptor Henri Gaudier-Brzeska, who had contributed some drawings to *Rhythm*. *Rhythm* illustrator Jessie Dismorr was also a member of the Vorticist circle, though there is no indication she and Rice were ever close. The friendships with Lewis and Gaudier (who died in 1915) seem to have been cultivated largely through Drey, an admirer of both artists. More importantly, given Rice's reactions against Cubism's visual limitations, it is unlikely she would have been comfortable with Vorticism's restricted formal vocabulary and subjects.

117. Watson-Williams settled in Paris in 1926 and began painting under the name Paule Vézelay.

118. Rice to Drey, [August 1915].

119. H., "Seventeenth Century," *Manchester Guardian*, 15 February [1933], notebook of clippings, artist's papers. *Jolly Roger* played Birmingham and Manchester before opening at London's Savoy Theatre.

120. Rice to Mrs. Oscar Drey, 24 June 1925.

121. Rice to Ruth Elvish Mantz, one of Mansfield's biographers, 2 May 1932, Special Collections, Harry Ransom Humanities Research Center, University of Texas at Austin. Emerson's writings, which view nature as a vehicle for spiritual awareness, are now recognized as an important source for expressive abstraction by both European and American artists. See Maurice Tuchman, "Hidden Meanings in Abstract Art," and Charles C. Eldredge, "Nature Symbolized: American Painting from Ryder to Hartley," in Tuchman et al., *The Spiritual in Art: Abstract Painting 1890-1985* (New York: Abbeville Press, 1986), p. 37, 42, 115, catalogue for the exhibition of the same title held at the Los Angeles County Museum of Art, November 23, 1986-March 8, 1987.

122. The emphasis is Mansfield's. This letter is contained in John Middleton Murry, ed., *The Letters of Katherine Mansfield*, vol. 2 (New York: Alfred A. Knopf, 1929), p. 304.

CATALOGUE

1. *Afternoon Tea, Château Madrid, Paris*

(or *Five O'clock Tea*), circa 1908 [plate 17]

Oil on board

23 7/8 x 19 5/8 inches

Signed with eye symbol lower right

Inscribed on verso: "Five o'clock Thé / Anne Estelle Rice /
87 rue Denfert Rocher..."

Private Collection

PROVENANCE

Brought to the United States by the artist in 1914 and left
with Horace Holley in New York, 1915

Retrieved by O. Raymond Drey from Bertha Holley,
Horace's widow, in the late 1960s

Private Collection

EXHIBITED

Salon de l'Union Internationale des Beaux-Arts,
des Lettres, des Sciences et de l'Industrie, Paris, [1910?].

Exhibition of pictures by S. J. Peploe, J. D. Fergusson, and
other *Rhythm* artists, Stafford Gallery, London, opened
October 3, 1912, no. 15.

"Anne Estelle Rice, 1879–1959," Browse & Darby, Ltd.,
London, February 7–March 8, 1980, no. 12.

The Château de Madrid was a fashionable café in the Bois de
Boulogne. The eye signature may have been added later,
perhaps for the Union Salon exhibition. Rice uses this device in
paintings datable to 1910–11, and her work is mentioned in a
review of the 1910 Salon. Unfortunately, catalogues for the
Union's exhibitions no longer exist to establish when the
painting was shown.

2. *Sketchbook*, circa 1909–1911

Drawings in conté crayon

Sheet size approximately 9 x 5 1/2 inches

Collection of the artist's family

This volume contains heads and figures sketched in Paris cafés
and the Luxembourg Gardens. The front cover is inscribed with
the address "55 rue Saint Jacques," where Rice had a studio
sometime between autumn of 1908 and autumn of 1909.

3. *On the Seine*, 1910

Oil on artist's board

13 x 16 inches

Signed with eye symbol lower right

Inscribed, dated, and signed on verso:

"On the Seine, Paris 1910 / Anne Estelle Rice"

Private Collection

PROVENANCE

Brought to the United States by the artist in 1914 and left
with Horace Holley in New York, 1915

Private Collection

4. *The Beach at Royan, France*, circa 1910 [plate 19]

Oil on artist's board

13 x 16 inches

Signed with partial eye symbol lower right

Inscribed and signed on verso: "The Beach at Royan /
France / Anne Estelle Rice / 18"

Private Collection

PROVENANCE

Brought to the United States by the artist in 1914 and left
with Horace Holley in New York, 1915

Private Collection

EXHIBITED

"Paintings by Anne Estelle Rice," Baillie Gallery, London,
April 22–May 12, 1911, no. 24.

The painting appears as no. 18 on a list of works selected by
the artist for her 1911 exhibition at the Baillie Gallery. A work
with this title was also shown that year at the London Salon
of the Allied Artists' Association as no. 920.

5. *Sketchbook*, 1910

Drawings in conté crayon

Sheet size approximately 9 x 5 1/2 inches

Collection of the artist's family

This sketchbook was used in 1910 at Royan, a resort on the
west coast of France that Rice visited with Scottish
Modernists J. D. Fergusson and S. J. Peploe. It contains a
drawing that is close in composition to the painting
Moonlight in the Harbour, cat. no. 12.

6. **Still Life**, circa 1910 [plate 8]

Oil on artist's board

25 3/8 x 21 inches

Inscribed on verso: "127/Still Life"

Collection of the artist's family

PROVENANCE

Brought to the United States by the artist in 1914 and left
with Horace Holley in New York, 1915

Retrieved by the artist's family from Bertha Holley,
Horace's widow, in the late 1960s

Collection of the artist's family

EXHIBITED

"First Annual Exhibition of the Society of Independent
Artists," Grand Central Palace, New York, April 10–May
6, 1917, no. 28.

7. **Barges**, 1910-1911 [plate 7]

Oil on canvas

21 1/2 x 25 5/8 inches

Signed with eye symbol lower right

Signed and inscribed on stretcher:

"Anne Estelle Rice / Barges"

Collection of the artist's family

PROVENANCE

Brought to the United States by the artist in 1914 and left
with Horace Holley in New York, 1915

Retrieved by the artist's family from Bertha Holley,
Horace's widow, in the late 1960s

Collection of the artist's family

EXHIBITED

"Paintings by Anne Estelle Rice," Baillie Gallery, London,
April 22–May 12, 1911, no. 36.

"Anne Estelle Rice, 1879–1959," Browse & Darby, Ltd.,
London, February 7–March 8, 1980, no. 14.

"Colour, Rhythm & Dance: The Paintings and Drawings by
J. D. Fergusson and his Circle," Glasgow Art Gallery and
Museum, Scotland, September 6–October 13, 1985, no.
71. The exhibition was circulated by the Scottish Arts
Council to other institutions.

"Anne Estelle Rice." Emscote Lawn, Warwick. March 1995.

LITERATURE

Holbrook Jackson, "'Personal Expression in Paint:' The
Work of Estelle Rice," *Black & White*, 11 March 1911,
illustrated p. 340.

Carol A. Nathanson, "Anne Estelle Rice: Theodore
Dreiser's 'Ellen Adams Wrynn,'" *Woman's Art Journal*
13 (Fall 1992/Winter 1993), p. 5.

8. **In the Harbour**, circa 1910-1911 [plate 4]

Oil on canvas mounted on cardboard

12 5/8 x 15 1/2 inches

Signed with eye symbol lower left

Inscribed and signed on verso: "In the Harbour / Anne
Estelle Rice / 16"

Private Collection

PROVENANCE

Purchased by Sir William Van Horne of Canada from the
artist's show at the Baillie Gallery, London, 1911

Louise Whitford Gallery, London

Private Collection, California

EXHIBITED

"Paintings by Anne Estelle Rice," Baillie Gallery, London,
April 22–May 12, 1911, no. 1.

The painting appears as no. 16 on a list of works selected by
the artist for her 1911 exhibition at the Baillie Gallery

9. **Les Anémones (Le Bouquet)**, circa 1910-1911

Oil on canvas

36 1/8 x 28 1/4 inches

Signed on verso: "Anne Estelle Rice"

Private Collection

PROVENANCE

Brought to the United States by the artist in 1914.

To the artist's friend Mira Edgerly Burt Korzybski,
circa 1914-15, by sale or by gift.

To Elinor Church Haight Monell, 1917 or early 1920s

To her daughter, the present owner

EXHIBITED

"Salon des Indépendants," Paris, 1911, no. 5158 as
Le Bouquet.

Sonderbund Exhibition, Cologne, 1912. Not listed in
the catalogue.

LITERATURE

Carol A. Nathanson, "Anne Estelle Rice: Theodore Dreiser's
"Ellen Adams Wrynn,"" *Woman's Art Journal* 13
(Fall 1992/Winter 1993), pp. 10-11, n. 34.

10. ***On the Marne, France***, circa 1910-1911 [plate 6]

Oil on artist's board

12 5/8 x 15 3/4 inches

Signed with eye symbol lower left

Inscribed and signed on verso:

"On the Marne, France / Anne Estelle Rice / 28"

Private Collection

PROVENANCE

Purchased by Sir William Van Horne of Canada from the
artist's show at the Baillie Gallery, London, 1911

Private Collection, London

EXHIBITED

"Paintings by Anne Estelle Rice," Baillie Gallery, London,
April 22–May 12, 1911, no. 33.

This painting appears as no. 28 on a list of works selected by
the artist for her 1911 exhibition at Baillie Gallery.

11. ***La Toilette***, 1910-1911 [plate 16]

Oil on artist's board

24 x 18 inches

Inscribed and signed on verso: "The Toilet / Anne Estelle
Rice / Rice / 87 rue Denfert Rochereau / Paris"

Inscribed in another hand on verso:

"The Toilette / Preis 1000 Kronen"

Collection of the artist's family

PROVENANCE

Miss Elsa Vaudrey, who gave it to David Drey, the artist's son
Collection of the artist's family

EXHIBITED

Exhibited in Budapest, 1911, according to records kept by
the artist.

"Anne Estelle Rice, 1879–1959," University of Hull,
January 27–February 15, 1969, no. 4.

"Colour, Rhythm & Dance: The Paintings and Drawings by
J. D. Fergusson and his Circle," Glasgow Art Gallery
and Museum, Scotland, September 6–October 13, 1985,
no. 71. The exhibition was circulated by the Scottish Arts
Council to other institutions.

"Anne Estelle Rice," Emscote Lawn, Warwick, March 1995.

LITERATURE

Malcolm Easton, "The Art of Anne Estelle Rice,"
Connoisseur 172 (December 1969), pp. 302-303;
illustrated fig. 4, p. 301.

Carol A. Nathanson, "Anne Estelle Rice: Theodore
Dreiser's 'Ellen Adams Wrynn,'" *Woman's Art Journal*
13 (Fall 1992/Winter 1993), p. 5; illustrated p. 3.

12. ***Moonlight in the Harbour***, circa 1910-1911 [plate 3]

Oil on artist's board

13 x 16 inches

Signed with eye symbol upper right

Signed on verso: "Anne Estelle Rice"

Inscribed on verso label: "Moonlight in the Har..."

EXHIBITED

"Anne Estelle Rice, 1879–1959," University of Hull,
January 27–February 15, 1969, no. 5.

"Anne Estelle Rice, 1879–1959," Browse & Darby, Ltd.,
London, February 7–March 8, 1980, no. 18.

"Colour, Rhythm & Dance: The Paintings and Drawings by
J. D. Fergusson and his Circle," Glasgow Art Gallery
and Museum, Scotland, September 6–October 13, 1985,
no. 81. The exhibition was circulated by the Scottish Arts
Council to other institutions.

Although the painting does not appear in the catalogues for
the 1912 *Rhythm* artists exhibition at the Stafford Gallery or
the 1913 Rice exhibition at the Baillie Gallery, according to
records kept by the artist, the work was included among
the pieces submitted to these two exhibitions. In subject and
composition, it is very similar to a drawing in a sketchbook
that was used at Royan in 1910.

13. **Untitled Beach Scene**, circa 1910-1912 [plate 18]
Oil on board
10 1/2 x 16 inches

PROVENANCE

Miss Elsa Vaudrey, who probably received it as a gift from the artist
Collection of the artist's family, a gift from Vaudrey

14. **Untitled Sketchbook Drawing of People at the Fountain in the Luxembourg Gardens, Paris**, circa 1911

Conté crayon on paper
7 x 5 inches
Collection of Carol and James Nathanson

This study is one of a number of drawings relating to Rice's painting *The Fountain (Dans le Jardin du Luxembourg)*, 1911-1912, cat. no. 15.

15. **The Fountain (Dans le Jardin du Luxembourg)**, 1911-1912 [plate 14]

Oil on artist's board mounted on masonite
19 1/8 x 19 1/8 inches
Collection of the artist's family

PROVENANCE

Brought to the United States by the artist in 1914 and left with Horace Holley in New York, 1915
Retrieved by O. Raymond Drey from Bertha Holley, Horace's widow, in the late 1960s

LITERATURE

Carol A. Nathanson, "Anne Estelle Rice: Theodore Dreiser's 'Ellen Adams Wrynn,'" *Woman's Art Journal* 13 (Fall 1992/Winter 1993), illustrated fig. 2, p. 5.

Sketchbook studies relating to this work are in the collection of the artist's family. See, too, cat no. 14.

16. **Sketchbook**, 1912-1913

Drawings in conté crayon
Sheet size 8 1/4 x 5 inches
Collection of the artist's family

This sketchbook contains studies related to Rice's murals for John Wanamaker's Philadelphia department store and depictions of her future husband, O. Raymond Drey.

17. **Ile Rousse, Corsica**, 1913 [plate 15]

Oil on wood panel
13 x 16 inches
Inscribed, dated, and signed on verso:
"Ile Rousse Corsica 1913 /Anne Estelle Rice"

PROVENANCE

Brought to the United States by the artist in 1914 and left with Horace Holley in New York, 1915
Estate of Corinne Schube

18. **Ajaccio, Corsica**, 1913 [plate 11]

Oil on canvas
21 1/4 x 25 1/2 inches
Signed and dated on stretcher:
"Anne Estelle Rice 1913"

PROVENANCE

Collection of the artist's family until 1991
Private Collection, England

EXHIBITED

"Anne Estelle Rice, 1879-1959," Browse & Darby, Ltd., London, February 7-March 8, 1980, no. 13 as *Orchard, Ajaccio*.

Related drawings are in a sketchbook belonging to the artist's family that Rice used in Corsica in 1913.

19. **Trees**, 1913

Oil on wood panel
12 5/8 x 15 7/8 inches
Inscribed, dated, and signed on verso: "Trees 1913 /Anne Estelle Rice"
Private Collection

PROVENANCE

Brought to the United States by the artist in 1914 and left with Horace Holley in New York, 1915

PRIVATE COLLECTION

There are related tree drawings in a sketchbook belonging to the artist's family that Rice used in Corsica in 1913.

20. **Untitled View of Buildings in Mediterranean Mountain Setting**, circa 1913-1914

Oil on artist's board
8 7/8 x 10 5/8 inches
Private Collection

PROVENANCE

Collection of the artist's family
Private Collection, London

EXHIBITED

"Anne Estelle Rice, 1879-1959," University of Hull,
January 27-February 15, 1969, no. 8 as *Houses, Corsica*.

LITERATURE

Colour 7 (January 1918), illustrated p. 135.

This subject may represent Cassis or Corsica.

21. **Untitled Harbour Subject**, circa 1913-1914 [plate 5]

Oil on wood panel, mounted on masonite
12 7/8 x 16 inches
Private Collection

EXHIBITED

"Anne Estelle Rice, 1879-1959," Browse & Darby, Ltd.,
London, February 7-March 8, 1980, no. 2 as
Trawler—Cassis.

LITERATURE

Apollo, n.s. 111 (February 1980), illustrated p. 77.

22. **The Sisters**, 1913-1914 [plate 20]

Oil on canvas
25 x 21 inches
Inscribed and signed on stretcher:
"The Sisters Anne Estelle Rice"
Collection of Geoffrey L. Hassell

PROVENANCE

Sir Michael Ernest Sadler and his son Michael
T. H. Sadler, Leeds
Geoffrey L. Hassell

EXHIBITED

"Anne Estelle Rice, 1879-1959," University of Hull,
January 27-February 15, 1969, no. 3 as
The Two Sisters.
"Anne Estelle Rice," Emscote Lawn, Warwick, March 1995.

LITERATURE

Colour 7 (October 1917), illustrated p. 63.
Carol A. Nathanson, "Anne Estelle Rice. Theodore
Dreiser's 'Ellen Adams Wrynn,'" *Woman's Art Journal*
13 (Fall 1992/Winter 1993), p. 8; illustrated fig. 4, p. 7.

A drawing for this oil exists in a sketchbook that was used
circa late 1913 and is owned by the artist's family.

23. **The Hotel Garden**, 1914 [plate 10]

Oil on panel
13 x 16 inches
Inscribed, dated, and signed on verso:
"The Hotel Garden 1914 / Anne Estelle Rice"

PROVENANCE

Brought to the United States by the artist in 1914 and left
with Horace Holley in New York, 1915
Estate of Corinne Schube

24. **Untitled Night Scene in Corsica**, circa 1914

Oil on board
8 x 10 inches
Collection of the artist's family

This composition varies only slightly from the larger
Moonlight, Corsica, 1914, cat. no. 27.

25. **The Green Pump**, 1914

Oil on artist's board
16 x 13 inches
Inscribed, dated, and signed in black paint on verso: "Green
Pump 1914 / Anne Estelle Rice"
Inscribed in pencil on verso: "The Pump / Anne Estelle Rice
/ No 74"
Private Collection

PROVENANCE

Brought to the United States by the artist in 1914 and left
with Horace Holley in New York, 1915

Private Collection

This painting is no. 74 in a list drawn up by Rice of works
she was bringing to the United States in 1914. A related
sketch is reproduced in Malcolm Easton, "The Art of Anne
Estelle Rice," *Connoisseur* 172 (December 1969), p. 300.

26. *Harbour*, 1914

Oil on wood panel

12 5/8 x 15 7/8 inches

Inscribed, dated, and signed on verso: "Harbor / 1914 / Anne
Estelle Rice"

Private Collection

PROVENANCE

Brought to the United States by the artist in 1914 and left
with Horace Holley in New York, 1915

Retrieved by the artist's family from Bertha Holley,
Horace's widow, in the late 1960s

Private Collection, London

EXHIBITED

"Anne Estelle Rice, 1879–1959," Browse & Darby, Ltd.,
London, February 7–March 8, 1980, no. 4.

Inventoried by Holley as *Harbor at Cassis*, this work was
painted either during or following Rice's 1914 visit to the
Mediterranean or from sketches made during one of her
1913 trips. Similar compositions exist in a 1913 sketchbook
owned by the artist's family.

27. *Moonlight, Corsica*, 1914 [plate 1]

Oil on panel

12 5/8 x 16 1/8 inches

Signed, dated, and inscribed on verso: "Moonlight Corsica /
1914 / Anne Estelle Rice"

Collection of Jane Ringel

28. *Portrait of O. Raymond Drey*, 1914 [plate 21]

Oil on canvas

19 3/4 x 24 inches

Collection of the artist's family

EXHIBITED

"Anne Estelle Rice, 1879–1959," University of Hull,
January 27–February 15, 1969, no. 9.

"Colour, Rhythm & Dance: The Paintings and Drawings of
J. D Fergusson and his Circle," Glasgow Art Gallery and
Museum, Scotland, September 6–October 13, 1985,
no. 94. The exhibition was circulated by the Scottish
Arts Council to other institutions.

"Anne Estelle Rice," Emscote Lawn, Warwick, March 1995.

LITERATURE

Malcolm Easton, "The Art of Anne Estelle Rice,"
Connoisseur 172 (December 1969), p. 303; illustrated
p. 302.

Rice painted this portrait of her husband in Corsica in August
1914 during the first year of their marriage.

29. *Untitled Landscape*, circa 1918–1919

Watercolor and conté crayon on paper, mounted on
matboard

8 7/8 x 10 7/8 inches

Signed on mount verso lower left: "Anne Estelle Rice"
Collection of the artist's family

This view was probably executed in Cornwall. Rice worked in
and around the Cornish village of Looe in 1918. She made a
briefer visit to Looe in 1923.

30. *Trees*, circa 1918–1919

Watercolor and conté crayon on paper

5 x 4 3/4 inches (sight)

Artist's name and title inscribed in another hand on
back of mat

Collection of the artist's family

Trees probably depicts Cornwall, England.

31. *Untitled Landscape with Trees*,

circa 1918–1920 [plate 12]

Colored pencil on paper, mounted on cardboard

15 1/4 x 12 1/4 inches

Signed lower right: "Anne Estelle Rice"

PROVENANCE

Private Collection, Scotland, until 1996

32. ***Costume study for Emilia in Shakespeare's***

Othello, circa early 1920s

Pencil, ink, and gouache on paper, mounted on
cardboard

12 1/2 x 10 inches

Inscribed upper left: "Emilia / Act III / Scene III /
'The Garden of the Castle'"

Collection of the artist's family

Rice created other drawings for *Othello*, including a costume study for Cassio, which bears on its reverse the notation, "Colour Magazine 1923." Stylistically, the drawings seem to date to the later teens to early 1920s, although Rice's correspondence indicates she created studies for costumes and sets as early as 1915.

33. ***Costume Study for a Performer in a Revue***,

circa early 1920s

Pencil, ink, and gouache on paper, mounted on cardboard

12 1/2 x 10 inches

Collection of the artist's family

34. ***In the Rue de la Gaieté, Paris***,

circa 1924 [plate 22]

Oil on paper mounted on board

21 1/2 x 18 inches

EXHIBITED

"Anne Estelle Rice, 1879-1959," University of Hull,
January 27-February 15, 1969, no. 9.

Letters of mid-October 1924 in the artist's papers document visits Rice and her friend, the artist Marjorie Watson-Williams, made to revues in the rue de la Gaieté. In one of these letters, she writes of sketching while there.

35. ***The Promenade after a Shower***,

late 1930s-early 1940s

Oil on canvas

20 x 30 inches

Signed lower left: "Anne Estelle Rice"

PROVENANCE

Redfern Gallery, London

Private Collection, England, 1938-1997

This painting may have been executed during the Second World War from sketches made earlier.

36. ***Street with Horse and Trap***,

late 1930s-early 1940s

Oil on wood panel

13 x 16 inches

Signed lower right: "Anne Estelle Rice"

PROVENANCE

Anthony Bilmes

Hayes Gallery, Perthshire, Scotland

EXHIBITED

"Anne Estelle Rice, 1875-1959," Annexe Gallery, London,
1978, no. 17.

This painting may have been executed during the Second World War from sketches made earlier.

37. ***Untitled Still Life with Fruit and Flowers***,

late 1940s-mid 1950s

Oil on canvas

18 x 22 inches

Estate stamp on verso

Signed by artist's son on verso: "David Drey"

EXHIBITED

"Exhibition of Works by Anne Estelle Rice," Fosse Gallery,
Stow-on-the-Wold, Gloucestershire, England, December
8-20, 1986, no. 2.

38. ***Untitled Breton Harbor Subject***, circa 1946 [plate 2]

Oil on artist's board

14 x 17 inches

Estate stamp on verso

Signed by artist's son on verso: "David Drey"

EXHIBITED

"Exhibition of Works by Anne Estelle Rice," Fosse Gallery,
Stow-on-the-Wold, Gloucestershire, England, December
8-20, 1986, no. 25.

39. ***Breakfast Rolls***, circa late 1940s

Oil on canvas

20 x 24 inches

Signed lower left (and partially painted over): "...Estelle Rice"

Inscribed in hand of artist's son on verso label:

"6. /Breakfast Rolls /Etc."

Collection of the artist's family

EXHIBITED

"Anne Estelle Rice," Emscote Lawn, Warwick, March 1995.

40. ***Still Life***, circa 1949-1951

Oil on canvas

20 x 24 inches

Signed lower left: "Anne Estelle Rice"

Collection of the artist's family

PROVENANCE

Helen Hitchings, Wellington, New Zealand

Collection of the artist's family

According to family recollection, this still life was painted at Bêcheron, Jo Davidson's estate, near Tours.

41. ***Untitled Portrait of a Young Girl***,

circa 1950-1955

Oil on artist's board

17 x 14 inches

Estate stamp on verso

Signed by the artist's son on verso: "David J. Drey"

EXHIBITED

"Exhibition of Works by Anne Estelle Rice," Fosse Gallery,
Stow-on-the-Wold, Gloucestershire, England, December
8-20, 1986, no. 24.

Similarities in pose and hairstyle exist in a drawing of a young woman on the back of a letter dated November 26, 1951. The highly scumbled surface is characteristic of Rice's work in the 1950s.

42. ***D. H. Lawrence*** (1885-1930)

Bay: A Book of Poems

Illustrations by Anne Estelle Rice

(Westminster: Cyril W. Beaumont, 1919)

Collection of the Division of Rare Books and Manuscripts of the Ohio State University Libraries, Columbus, Ohio

43. ***Rhythm 1*** (Summer 1911)

Collection of the Division of Rare Books and Manuscripts of the Ohio State University Libraries, Columbus, Ohio

44. ***Rhythm 2*** (August 1912)

Collection of the Division of Rare Books and Manuscripts of the Ohio State University Libraries, Columbus, Ohio

45. ***Rhythm 3*** (February 1912)

Collection of the Division of Rare Books and Manuscripts of the Ohio State University Libraries, Columbus, Ohio



Photograph of Anne Estelle Rice, circa 1908.
Collection of the artist's family, London.

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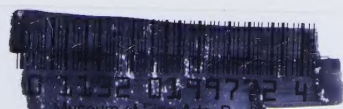
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Front Cover: *The Hotel Garden*, 1914

Back Cover: *Drawing, Rhythm I*, Autumn 1911

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